HOLLYWOOD | SCREEN-STAGE-RADIO | BROADWAY

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RADIO'S GRIFTERS COSTLY

Coast to Coast by Air in 34 Hours; Crawling Trains and Heat Beneath

By GEORGE MOOSER

Glendale, Cal., July 6.

Breakfast in New York Friday morning—dinner in Los Angeles the next evening! The lure of speed—the fetish of the present century.

Escape from the stuffy, smelly heat of the train—surpassing even the comforts—if such a thing as comfort be possible in a berth or even in a drawing room on the "Century" or "Chief" with the thermometer in the 90's.

In striking contrast the business-like dispatch of the three sections of the Transcontinental and Western airplanes at the Newark (N. J.) Airport.

A platinum-haired Hollywooden femme asking the clean-cut, handsome pilot if she will be airsick—baggage weighed and checked. We receive a small package containing cotton for the ears and two pieces of Wrigleys.

Last-moment farewells—contact! Taxi-ing to the end of the field, the big three-motored plane makes a beautiful take-off, without the slightest jar, with the towers of Manhattan and Brooklyn receding in the murky distance.

Short stops in Philadelphia, Harrisburg and Pititsburgh, rising to great heights to clear the mountains, your lungs drinking in the cool, fresh air and making you feel sorry for the mortals sweltering in the trains crawling far beneath us.

The co-pilot with phone cupped to his lips talks to St. Louis and Chicago—four of our passengers leaving us for Chicago and 10 others fighting for the four seats. The young Adonis in the co-pilot's seat descends from his throne to distribute dainty Savarin lunches to the hungry passengers.

Indianapolis and St. Louis, hazy

(Continued on page 17)

NAVY WON'T LET FILMS RIDICULE ITS OFFICERS

Hollywood, July 6.

Navy officers are from now on taboo as subjects of film slap-stick. If the studios want any comedy relief in their naval pictures they must pick on common gobs.

Edict was issued by the Navy Department after one of the studios made a scene showing a couple of sailors shoving an admiral over the rail for a gag. Navy hinted to the studios if they want to use battleships and other equipment they must uphold the dignity of the ocean.

Navy Department has insisted on okaying the picture if studios are to use its ships and subs, but the film companies have been ribbing the gold braid too much in the cycle of naval films made recently. It's why a lot of gobs take in a navy picture while on shore leave.

No Limit Rides

Milwaukee, July 6.

Interburban trolley lines here are offering unlimited rides after six p. m. at the usual 5c scale.

Idea is to give autoing some competition. But they don't guarantee lights out and parking.

$30,000 Prize for Best Film Tale on Pacifism By League of Nations

Zurich, July 6.

League of Nations, at Geneva, announces a prize of $30,000 for the best film story glorifying international pacifism.

Details will be announced later, but story must be of such a nature as to fit it for international presentation in dialog.

Offer apparently prompted by effect of war dramas in exciting discussion and offered in the hope that a supply of effective propaganda may be developed.

8 CTS. PER DEADHEAD IN PARIS, OFFERED WRITER

Paris, June 26.

Publicity over here has become frenzied. Americans venturing into theatrical production are so desperate once in, that their desire to be mentioned in any or all of the American newspapers anywhere makes them shameless. Within a week a sobbie received not only begging but bribe letters to mention in any fashion that producer's play.

One offered from $2 to $4 for a mention; the other offered 8c. a head for every individual whom the sobbie could invite to the show free to fill up the house, as well as an added prize for any publicity.

These offers came from the two current American productions recently opened in Paris.

No Religion Depression

Galveston, July 6.

His show broken up by an auto accident in which several players and members of orchestra were seriously injured, Harley Sadler has temporarily discontinued stock.

Sadler has loaned his tent and equipment to Howard S. Williams, former newspaperman, now an evangelist, who is doing a Billy Sunday here and taking in about as much on religion as Sadler did on shows.

CHEATING TIMES LOOK TO BE OVER

Air Advertisers Growing Wise to the Chiselers—Underpaid Talent—Radio Figuring Entertainment Which Is Radio's Heart, as Least

CHARGING $75 FOR $40

By Bob Landry

Chicago, July 6.

Show business laughs at the salaries radio pays its actors. Radio groans at the prospect of having to meet the salary standards of show business.

To show business and to some of the advertising agency men now

(Continued on page 62)

EXAMPLE OF HOW THEY GO TO A SHOW

Syracuse, N. Y., July 6.

Eckel, Fox-operated, is the only major house here without a refrigerating plant. During the heat of last week the Eckel approximated a baker's oven inside. Yet, with "Daddy Long Legs" the attraction on a holdover, 2d week, the theatre was the only one where business held up.

Opposition houses, including those with stage shows, while 20 to 30 degrees cooler, suffered at the box office. Of the latter, Loew's State, with "A Free Soul" on the screen and Borrah Minnovitch on the stage, held up the best. The Paramount, with "The Girl Habit," was hit brutally, and Keith's similarly took it on the chin.

Shooting Backwards

Hollywood, July 6.

Complaint of no work in pictures doesn't go at Radio.

Richard Boleslavsky's unit went to work one day this week at 9 a. m., to finish at 4 the following morning, then started six hours later to continue until 2 the following day. Third session was from 9 a. m. to midnight.

At the end of it all picture was reported three days behind schedule.

Acts on Side as Grocery Salesmen In L. A. Markets—Peanuts a Pay-Off

Los Angeles, July 6.

Public markets, the drive-in kind developed locally, are breaking into show business. About a dozen here are now booking acts for all-day ballyhoo Saturdays.

Smaller vaude agencies are sources for the market circuit. Acts play for peanuts and put in a full day's work, noon to 10 or 11 at night. A six-people act reports an offer of $25 from a market spot.

Handing out music with the groceries as a regular practice has grown up only in the last two or three months. For a couple of years new markets have staged flash openings with lights and entertainment.

One of these openings in the vicinity of two or three established markets caused the oldtimers to meet the ballyhoo competish with rival attractions.

Pictures and markets are also linked in ownership. Gore Brothers, second-run theatre operators, are building up a string of markets. Cecil B. DeMille Productions has one at Vermont and Adams street. Raymond Griffith, Jess Willard and others around Hollywood are in the provision business as market owners or operators.

All on the Cuff

Los Angeles, July 6.

The Cuffagraph Film Company is the vivid title of Bryan Foy's all co-operative producing works. Everyone is in on promise of a split of the net if and when. Everything else goes on the cuff as well.

Foy said he is going to form a holding company to hold the bag.

5-and-10 Stand 'Em Up Burlies At Coney, One Strictly an Oriental

Selling burlesque at 5c with three stand up shows are operating at Coney Island. They play to 5c afternoon admish and 10c at nights.

All the trio island outfits are running on the grind plan.

Royal Samoans, which started out as a Hawaiian affair, has become a stand-up burlesque on Surf avenue. There are 11 people in the troupe.

Another Surf avenue show is called "Broadway Ramblers."

The third "5 and 10" contingent is the Blue Beard's Palace on Stillwell avenue. This is strictly an Oriental.

PALACE'S RECORD LOW UNDER BILL'S SALARY

An $8,000 gross last week with the heat, was the record low for RKO's straight vaudeville Palace, New York. It was about $1,000 under the theatre's previously lowest figure in 18 years.

The headliner, at $4,000, last week was Dennis King. The bill cost around $8,500 in salaries. It resulted in a loss of around $9,000 on the week.

Palace has had some highly profitable weeks rather regularly the past year. Its average is around $26,000 to $28,000.

N. Y. Troupe's 1-Niters In the Yiddish Rockies

One night stands in Catskill mountain towns for the summer will be played during July and August by a small dramatic troupe under the direction of Jack Linder.

Linder's intention is to produce new plays condensed. Some of the stands will not have stage big enough to permit complete staging.

A route of six towns will be laid out with the company repeating different plays.

CHERRY SISTERS NOW SOBBING ON THE ETHER

Davenport, Ia., July 6.

Cherry Sisters—Cedar Rapids' famous stage flops—took to the ether Friday night over WOC-WHO, doing their versions of heart-twisting ballads.

The gals made a field day of it on their visit to Dr. B. J. (Chiro) Palmer's ether studio, lunching with the jolly Kiwanians at noon, where Effie read a paper in Kiwanian spirit on "What's Wrong with the World" or something.

Among Effie's suggestions for a Kiwanis program of goals was that a law be adopted forbidding any petrol-buggy exceeding 30 miles an hour, except police and fire wagons; and a rigid censorship on "immoral" magazines. The idea of the 30-mile limit on autos is to make it easy for police to capture bank robbers, booze runners and or desperadoes. The "immoral" magazines, Effie informed her hanging-on-every-word listeners, can be found in every bookstore and drug store.

Two-Bit Legit

Los Angeles, July 6.

Simultaneous playing of "Man in Possession" as both play and picture has forced Sid Grauman to scale his legit prices down to 25 cents. He now charges from two-bits to $1 for mats and 25 cents to $1.50 nights.

John Held, Jr., Says Girls Growing Dumber More Beautifully, and That Horse Kicked Him Into Being Artist

John Held, Jr., blames it all on a horse. Some years ago he was kicked in the head by one of these animals. That sock bounced him into sketching, painting and judging beauty contests. He's not as sore as he used to be at the horse.

The artist is just back from Galveston and his 19th pulchritude tournament. He was not an entry—a judge—and has a few things to say about girls and artists in general.

It's the Held idea that woman is getting better looking all the time. As a matter of fact almost any beauty contest winner now meets an artist's conception of what it takes. It's the figure he says. The femme silhouette has changed mightly since B. C., before contests. The long torso and short legs are no more. And artists are glad because the short stems were tough on them.

"That's why," states Mr. Held, "that the Greek sculptors did torsos so consistently. They couldn't use the legs at all because most of their women were squat and short legged. But now all the young women have long legs. They have developed a finer and more beautiful frame and have a long line at the thigh which gives them a perfect proportion."

Beautiful But—

Aye, maybe the Greeks had a word for it and translated it read, "No gams." It is Mr. Held's contention that the change has come about through the feminine contingent becoming constantly more athletic and active down through the years and that as children they are now raised scientifically. The modern girl is growing taller and is a perfectly physical specimen of womanhood, according to the artist. And that was Mr. Held's believe it or not for the day on the physical phase. But they're a bit dumb, too.

Pretty Healthier

They're growing 'em so healthy, thinks Mr. Held, that the girls themselves give very little thought to anything else but their appearance. Hence, they stand in danger of becoming quite stupid. There will certainly be no artists amongst the present crop of beauty, says the famous artist.

He argues that, "An artist is merely a case of arrested development. These young people are so healthy that they have no inhibitions, no suppressions. And they ought to have a few repressions. It is suppression causing a mental struggle which makes an artist seek a channel of escape, and that puts him to work, makes him create. There may not be any talent amongst these healthy and perfect young animals."

It's no cinch judging a beauty contest, in Mr. Held's opinion, as girls are generally all beautiful and artists are always influenced by peculiar or personal preferences, because they're so silly anyway.

"I have never known two artists to agree on anything but their own work," added Mr. Held.

Mr. Held has been in Galveston so much that down there they think he's running for office. In fact any time three or four Texas buds come strolling down the street together, other pedestrians start looking around for Mr. Held. He has sat in on three of these contests in that town.

For those who aren't informed it might be said that Mr. Held is, perhaps, best known for his magic in caricaturing undergraduate America. He also enjoys depicting wood cuts and poking fun at himself.

But he can't quite make up his mind about that horse.

JACK WARNER EAST

Hollywood, July 6.

Jack Warner is expected to leave this week for New York.

Golf is hitting little balls at intervals and talking about it all the rest of our lives.

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

Collegiate

Hollywood, July 5.

Studio writer with a university background speaks of his options in the same idioms that a four-letter collegian might do.

"I'm the only 10-option man at my studio," he boasts, "although Joe Doakes isn't doing bad either. He's a six-option man."

EVEN FILM NAG NUMEROLOGY CHUMP

Hollywood, July 6.

Hollywood's impressionable celebs who are soft meat for the crystal gazers, astrologers and tea leaf readers, are currently nuts on numerology. Cult, which contends that fate depends on the number of letters in one's name, is the current fair-haired apostlistic group.

Some of the big shots really take it seriously. Producers have had kicks recently from some of their femme big timers over the selection of leading men. A certain choice would be cold potatoes for the picture because he's a number two guy and the star is a seven.

Picking casts now is the only game where snake eyes or a double deuce are considered hot rolls.

Vibrating Wrong

Even some of the studio heads have gone for the stuff, and those recent name changes, for professional reasons, indicate trick numerologists at the bottom of it.

One of the studios currently is about to name a horse to go into Westerns—by numerology. Whole series, one of the seers has informed the studio, will be a mess unless they give the gee a properly numbered name. No one at this particular studio is laughing, unless it's the horse.

MRS. RENALDO SUING HUSBAND FOR SUPPORT

Duncan Renaldo, the film player, who was last seen in "Trader Horn," and who was recently cleared of the alien charge made by his divorced wife, faces a court action newly started by her. Mrs. Renaldo, who was professionally known as Beth Varden and Suzette Gordon, alleges non-support.

Last week in Philadelphia, Mrs. Renaldo told reporters that she was destitute. Under an agreement made at the time of their divorce in Los Angeles last year, she was to receive $150 monthly plus $50, the latter item being for the support of their child. The allowance to her applies during the time her husband is working, the child's allowance continuing regardless.

Renaldo states that because of her charges and the attendant publicity, Metro failed to take up an option for his services. He came east about two months ago to prove his citizenship in which he was successful. The time consumed prevented him from securing further picture work.

Smith's Successor

Culver City, July 6.

Pete Smith's successor as head of Metro-Goldwyn-Mayer publicity department here will probably be Howard Strickling, according to L. B. Mayer.

Depends on Smith's clicking as a writer, with indications very optimistic. Otherwise Smith sticks as head of the press bureau.

Strickling has been Smith's chief aide until now.

WILL MAHONEY

The London "Evening News" said: "Mr. Will Mahoney is the most enormously energetic, clean-shaven, beaming, billycock-hatted, bright-eyed comedian America has ever sent to London. Great stuff, this Mahoney."

Direction
RALPH G. FARNUM
1560 Broadway

Charity Seeks Alibi For "Office Overhead" In Special Talker Film

Chicago, July 6.

Although its funds are in heavier demand than ever for relief by the needy, United Charities here is going ahead with its announced plans of producing a talker as a publicity stunt. Purpose is to "demonstrate that the overhead of organized charity is in reality a productive overhead." Figured cost of production will average $1,250 a reel. Number of reels not yet decided.

Organization says project has been underwritten by one of its donors. Besides church and social service groups, it expects to get the talkie exhibited before motion picture house audiences.

Better class of industrial producers quote around $4,500 a reel.

CHURCH-HAYS SCRAP NO BEARING ON CODES

Hays church council battle does not mean the scrapping of the industry's code system. Instead, it is declared by film spokesmen, the airing has only tended to strengthen the codes by clarifying certain issues, before not quite understandable.

For the first time it is revealed that religion had little to do with the formulation of the production and advertising cleaning methods. They were inspired within the film industry itself. Of all the religious orders which did the most toward drafting them, and said the least, Haysites give credit not to the Protestants but the Catholics.

Garbo's Six Walkouts One "Lenox" Headache

Hollywood, July 6.

Plenty of turmoil at Metro during the production of "Susan Lenox," which is still in the throes of production, Robert Leonard directing.

Twenty-two writers worked at different times on the story before it went in, with some still working while production was on.

Greta Garbo, topping, has done six walks off the set, at different times finding fault with the story. Several halts were made as a result to revamp, with the ending also changed several times.

VACATIONS NOW

Fox Studio's Request Time Added On To Contract

Hollywood, July 6.

Fox is relieving itself of player salaries wherever possible. Actors with layoff clauses are taking them now and others with full year terms are being asked to accept six weeks' vacations, for which six additional weeks' work will be tacked on at the end of the contracts.

All production is being reduced in accordance with this move.

Studios' Expensive News Bottling Bringing Bitterness and Ridicule

Hollywood, July 6.

After a couple of Sunday features rapping the industry, the L. A. "Times," suspected of starting a retaliatory campaign, found nothing negative for the ensuing issues other than to comment on existing industry shortcoming in a purely laboratory manner.

Schallert, who is regarded as the local topnotcher for soundness and stability, despite the blurbs of the other chatterers, especially Hearst's rags, is respected through his long experience on the home ground, watching the industry motivate through its sundry changes and metamorphoses.

Studios On Spot

The "Times," as a paper, is especially bitter at the studios' attitude on the bottling up of news through the bothersome pass system. Harry Chandler, the publisher, has little sympathy with the studios' economic whyfores for the pass rule and his staff has carte blanche on anything they care to dig up at the studios' expense.

Sequel to this ultra-contemporaneous "Once In a Lifetime," all arising from the pass thing, is making extra fodder for the news' syndicates, which have hopped on United Artists' barring of Harold Lloyd and Victor Fleming from the lot. Lloyd's experience is extremely embarrassing, he being present on the U. A. lot as a guest of Douglas Fairbanks, and was shooed away by some badged individual with statement that nobody can watch Eddie Cantor's picture at work. It's not a rule of the star's, as he freely invites visitors to watch him shoot, nor was it any special discrimination by the head of the U. A. lot.

Hays' Boomerang

It's akin to the experiences of Sid Kent at Paramount and Will Hays at Radio, when flunkies barred their paths. Kent had to get an okay to get onto the Marx Bros. set. Hays, who had an appointment on the Radio lot, was the victim of a rule which originated in the Hays' office despite vehement denials to the contrary.

What strikes the news' syndicate and daily reporters the most is the great pains to which all studios go in enforcing a rule which seemingly is an expensive operation, calling for laborious stenographic and inter-office telephonic communication, extra doormen, extra cops, and extra fol-de-rol.

Martyr

Los Angeles, July 6.

The Fanchon and Marco dinner was held after one of California's hottest days this season.

"Sunny Jim" Rolph, governor and guest of honor, made his entrance wearing an overcoat.

ALL FOX FILMS IN HOLLYWOOD

Fox has no foreign production plans. Whatever the company may have figured from time to time was only inside consideration. Fox Films intends to concentrate all its production in Hollywood.

Fox does not contemplate production with Tobis or anybody else in Germany, and that anything like production in Australia is just so much talk, it is reliably stated.

Neither conditions nor costs in the present foreign film situations are given as warranting Fox to undertake any such production plans away from Hollywood.

NO DISAGREEMENT WITH CHEVALIER, SAYS PAR

Not only are no Paramount stars taking a cut, but the company, according to word in the home office, had nothing to do with Chevalier's severing his radio connection.

Reports of a disagreement between the French star and Par were dismissed with the statement that when he sailed last week it was specifically to make exteriors in Paris for his next Par feature. This he will do before he commences a vacation in France, which will end in September, when he will return to finish work on the production.

The title of the next Chevalier picture now "Love Me Tonight" will be changed before its release.

RADIO LOT'S PEOPLE TURN IN CONTRACTS

Hollywood, July 6.

Writers and directors on the Radio lot are turning in their contracts and going on a new 30-day basis. Move is a result of Joe Schnitzer's statement that the studio could not continue to its best advantage if tied down by long term papers.

Before leaving for New York Sunday (5) Schnitzer is also said to have promised the men that they wouldn't regret co-operation at this time.

Understood that several talent dropees will be announced as quick as their options are up.

Mayer Flatly Denies Writer Interference

Hollywood, July 6.

Report that Louis B. Mayer had called in some Metro writers and told them any activity in the Academy's writer-producer confabs would jeopardize their jobs has been officially denied by Mayer to B. P. Schulberg, chairman of the Academy's producer committee.

Preliminary pow-wows were held last week by both writer and producer committee, readying for the joint confab expected to be held within a week. This conference will probably be presided over by a neutral chairman representative of neither branch.

Among other requests, the writers want supervisors to put all their orders in writing, to eliminate the supes' backing-out habit when an idea turns out n. s. g.

Rollins at Roach

Hollywood, July 6.

David Rollins, juve, idling mostly since Fox dropped him off the contract list, goes to Roach for a spot in the revived "Boy Friend" series.

He'll be a regular member if his first part suits the front office.

SAILINGS

Aug. 21 (London to Australia), Don Lee and Louise, Kimberley and Page (Narkunda).

July 27 (Paris to New York) Rosalie Stewart (Bremen).

July 22 (London to New York) Deno and Rochelle (Ile de France).

July 14 (London to New York) Tom Delehanty (Leviathan).

July 11 (New York to Paris), Lily Damita, Jeanne Helbling (Ile de France).

July 10 (London to New York) Irving Thalberg, Norma Shearer (Bremen).

July 10 (San Francisco to Calcutta) Mr. and Mrs. Ernest Shodensack, F. G. Schodensack, Rex Wimpy (Pres. Adams).

July 9 (Paris to New York) Jeanne Aubert (Paris).

July 8 (New York to London) Arthur Kelly (Aquitania).

July 6 (New York to London) Nathan Burkan, Max Gordon, A. L. Berman, Max Schmeling, Evelyn Herbert, Robert Holiday, Dimitri Tiomkin, Irene Bordoni, Bob Hall, Herbert Pulitzer (Europa).

July 4 (New York to London) Bert Wheeler, Robert Woolsey (Leviathan).

July 2 (London to New York) Jos. Greenwald, Lonnie Nace (Ile de France).

July 1 (New York to Paris) Maurice Chevalier, Lucrezia Bori, Elmer Rice (Paris).

HOLLYWOOD 'PAL' RACKET

Writers Conceding Impossibility Of Prominence Through Screen Work

Hollywood, July 6.

Gaining fame as a writer for the screen is a well-night impossible trick. Out of about 500 active scenarists in Hollywood, less than half a dozen known generally outside of Hollywood became names solely through picture work. Even in New York the crowd attending shows couldn't name enough film writers to fill the digits of one hand.

Scenarists with familiar names are those who became known as novelists, short story writers or playwrights. The rest of the cinema scribblers, with exception of the half dozen, don't mean a thing as screen credit, or when attempting to write in another field. Outside of Hollywood they bring a blank look.

P. A. Thing Flops

Writers here who have attempted to overcome the public's indifference through hiring personal press agents, battling for screen credits, or talking at banquets, are ready to resign themselves to a fameless future. Outside of Hollywood itself they're all Joe Doakes.

Multiplicity of names connected with every film story has also made fans forget when seeing them in publicity, advertising or exploitation. Only a previously known name sticks.

Scenarists whose names have been built strictly on films and who are fairly well known are Frances Marian, Bess Meredyth, Howard Estabrook, Waldemar Young and one or two others. This is an insignificant number alongside the hundreds of national or internationally known names of playwrights, novelists and short story writers. It is also a scant handful when compared to the host of film directors, players and producers who are widely known. Estabrook sent a press agent to New York to plug him for "Cimarron" opening.

Some scenario writers have said this lack of opportunity to acquire fame is compensated for by the larger salaries they earn.

SCHNOZZOLA MISSES TUG, BUT FINDS SEX

Hollywood, July 6.

Jimmie Durante missed the "California" on the Havana stop-off en route to the coast from New York, describing his experiences in a wire to the Metro lot which reads in part:

"When we misses the boat I have Jack Harvey my secretary (big timer?) wire the "California" so they sends back a yacht for us thinking Harvey a big shot but when they sees who it is mutiny breaks out but I saves the situation by throwing Harvey overboard and Eddie Jackson helps along by two words to wit (some class?): 'What happened' so that gives me swell plot for swell story including love sex action and so forth so please have check ready for me when we gets in the eleventh."

Noonan Sisters Set After Long Layoff

Hollywood, July 6.

Off the screen except for one indie part since silents, Molly O'Day is practically set for a comeback at Fox in a moll role in 'Sob Sister." Picture won't start for two weeks.

Sally O'Neill, Miss O'Day's sister, was also given a comeback chance by Fox, after being off the screen for a lengthy period. She did a lead in "The Brat," just completed.

Miss O'Day lost out as an actress when she gained weight and was dropped by First National three years ago.

Seeing Paris

How Abe Lastfogel and his wife, Frances Arms, saw the French capital while riding on the boulevards.

Snapped by A. J. Balaban, who came over to Paris from Switzerland to show the town to the Lastfogels.

When not sleeping Lastfogel operates expertly for the Morris agency, here or there.

Edith Rockefeller Can Watch 2 Double Bills In Day—Chi's Best Fan

Chicago, July 6.

Edith Rockefeller McCormick, the lady with the millions, daughter of John D., is Chicago's leading film fan. She has been known to see as many as four pictures a day, and attends the theatre as many as five time a week.

Mrs. McCormick rarely come down into the loop, fearing to be spotted because of her bodyguard and her footmen. She usually runs around the corner from her lakefront castle, to either or both of Harry Balaban's two houses, the Dearborn and Windsor, on the near northside, known as the Gold Coast.

She arrives in state with the biggest town-car she owns, with two footmen up on the box. No matter how hot or cold, the two footmen hold the pose till she returns. Mrs. McCormick last week astounded the staffs of the two theatres by sitting through a double feature at one house, then scooting around to another double program.

Smith, Inc., Is Plain Smith to L. A. Court

Los Angeles, July 6.

A wage-earner can't sign away any part of his future earnings without his wife's consent according to California law. Therefore Paul Gerard Smith gets the 10% of his eight weeks gagging for Harold Lloyd, while Paul Gerard Smith, Inc., is out of luck.

Lloyd corporation parked the $614 under controversy with the court last February and told Smith, Inc., of New York, and Mr. Smith, individual, of Beverly Hills, to fight it out.

Smith had given Smith, Inc., a 10% assignment of future earnings before coming to the Coast, but Smith, Inc., had neglected to have Mary Alice Smith countersign it.

Lily Damita's Trip

Los Angeles, July 6.

Lily Damita sails on the "Ile de France" July 10 for six weeks abroad before starting on her next talker for United Artists.

It will be the last of her three-picture U. A. contract.

STUDIO WIVES AS POLITICIANS

Head Man's Frau Queen Bee with Lesser Fry Always Scheming for Hubby's Future—Film Colony Knee Deep in Soft Soap

BUT TOUGH KICKBACK

By Abel Green

Hollywood, July 6.

The Hollywood Pal racket motivates the industry.

Exec's wife is the key-woman in this sycophantic circle which has studio assistant's wives all doing straight for the frau of the Head Man.

The Hollywood Friendship racket is especially manifest these dog days at the beaches, the golf clubs, around card tables, etc.

As Mrs. Producer's Wife or Mrs. Studio Executive, all the other spouses give each other that to get along with the Queen. For, it must never be forgotten, her hubby is King of the Celluloid.

And so it behooves the Court to do proper obsequies to its reigning pair.

All too well do the Hollywood wives realize the economic equation of the boudoir confabs, as Mr. and Mrs. Executive talk things over after their party guests depart, and Mrs. Exec opines that Mrs. Writer or Mrs. Director is "swell company."

Make believe Mr. Exec doesn't remember that on the morrow during business hours.

Too Conspicuous

But there's a kick-back to this, also. The saw about "absence makes the heart, etc.," is all too well known. One minor exec was mildly regarded as a nice egg until he came around to the swimming pool and the mansion and didn't shape up so well in tights or the drawing-room; or, maybe, he couldn't play backgammon well, or didn't tango, or had b.o., but somehow or other he was out for no explainable reason.

Right now the feud between the wives of two prominent execs in the same studio is almost common gossip. Mutual friends of both are watching their social deportment and endeavoring to maintain judicious neutrality, but wait until there's a slip-up. One of the wives is bound to squawk about the "treachery" of her friend and they're making book already that the husband will know about it during studio hours just because his wife happened to champion one or the other.

Pals!

Business of index finger across the Adam's apple.

ADOPTED CHILD MUST COME IN WITH QUOTA

Hollywood, July 6.

Before leaving for Europe for a short vacation, Constance Bennett will take steps to ensure the English two-year child she lately adopted of American citizenship. To do that Miss Bennett must see the baby is entered into this country under the proper immigration quota.

When that has been done, the child will remain with the Morton Downeys in New York until Barbara Bennett, Downey's sister, Constance, returns from the other side.

The baby is the child of a couple of Constance's English friends, recently killed in an accident over there.

Film Musicals' Comeback Actuality With 23 Lyrical Features Preparing

Hollywood, July 6.

Musicals are quietly sneaking back towards the studio stages, 20 of them being in preparation.

Last year's Tin Pan headache is not entirely forgotten, and all responsible now are extremely cautious. Much less dancing will appear in the revival crop, and logical excuses for the insertion of songs are demanded.

Metro has the Lawrence Tibbett opera, "The Cuban," and Bert Lahr in "Flying High" on the way.

Radio's List

Radio schedules "Girl Crazy," "Marcheta," "Other People's Business," "Bird of Paradise" and "The Dove" calling for numbers; also strong musical background as well for "Consolation Marriage," "Are These Our Children" and "Secret Service."

Paramount plans three: "Love Me Tonight" for Chevalier; "Rose of the Rancho" and a song-story that Ralph Rainger is working on.

"Palmy Days" is nearly finished at United Artists. Gloria Swanson will do "Tonight or Never," grand opera story, and Billie Dove's "Age for Love" has a number.

Universal has musical sequences in "Strictly Dishonorable," and "Waterloo Bridge."

Eddie Dowling's "Honeymoon Lane" for Sonoart is from his musical.

Another Gershwin

Fox has another Gershwin coming up with "Delicious."

Warner's has "Sideshow" ready, and either "Children of Dreams" or "Men of the Sky" (previous finger scorchers) to be released now.

Plenty of other pictures are working tunes in background or incidental.

Smart Pickford

Hollywood, July 6.

Mary Pickford was telling picture friends that she is writing an autobiography. "Are you going to publish it soon?" she was asked.

"No," said Miss Pickford, "I'm going to wait to see how some of my relatives turn out."

UNDERSTUDIES AS PROTECTION

For practically every female star in its roster, Paramount has a double or one in the grooming, ready to be slipped in when occasion demands.

Nancy Carroll's burst of temperament has resulted only in herself getting wet, the company refusing to repeat old promises to be kind and, itself, resorting to the tear act.

Paramountites talking about new studio blood instead of supplication mention Sylvia Sidney, Carol Lombard, Miriam Hopkins and Peggy Shannon.

Which one of these is Nancy's like isn't being mentioned as yet. There is confidence on the part of the company that Miss Carroll will finish her contract, which is reported to expire in September.

Trouble arose in Astoria recently when Miss Carroll wanted parts of the "Personal Aid" story changed. When she didn't get them she walked. Where, no one of the home office doesn't seem to know.

BUDDY ROGERS M.C. AND LEADER AT $3,500 WK.

Charles "Buddy" Rogers is tentatively set by NBC to halt his picture career and become a band leader and m. c. at $3,500 per this fall. With the contract still unsigned but reported in the bag, Buddy is being pointed by the radio network to follow Tal Henry at the New Yorker Hotel, New York, Oct. 1.

Rogers' Paramount contract expires around that date.

The $3,500 quoted for Rogers for the hotel and radio work is reported as just the starting price, with the film juve to share in anything over that if landing on the air and with a band, and if sold for more.

Another Par film juve sought by NBC for similar playing on a reported $2,500 starting basis was Jack Oakie. This is apparently cold for the time being through Oakie staying with Par.

A report is that NBC wants Rogers to follow Rudy Vallee in the hearts of radio flap trade. The network will change Vallee's listener environment when Vallee's Fleischmann yeast commercial contract expires. After that NBC will attempt to re-sell Vallee to a new type of audience for him, the so-called "$5,000 automobile class."

Films' Best-Paid Boy Cartoonist at $90 Wk.

Los Angeles, July 6.

One boy cartoonist drawing more than $30 a week is Harold Lieblich, working on Krazy Kat for C. B. Mintz. Lieblich gets $90 a week while he's doing the current series, and options run to $150 a week.

As Lieblich is only 20, the contract's up for court approval.

GLORIA SWANSON BACK, AND UNEXPECTEDLY

Paris, July 6.

Gloria Swanson is said to be on the "Ile de France" or another of the big boats due in New York between now and Wednesday.

Miss Swanson's departure was hurriedly made and unexpected, it is said. No cause is assigned for the actress cutting short her European vacation.

One report says she is returning home for medical treatment though in perfectly good health while over here.

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Schools May Hook Up with Theatres For Visual Teaching, Helping Both

It won't be long before it will be compulsory for kids to go to the picture theatre because, from present trends in show business and educational centers, it shapes up as a certainty that the little red school house will split 50-50 with the film house in future diploma dispensing honors.

Practically everything read in a textbook can be inculcated from a screen, with living illustrations and theatre coziness making for divertissement as well. And it all will be the last word in insurance against truancy.

The time is riper than it ever has been for the theatre and school to get together. The National Educational Association admits that some decided innovation in teaching curricula must come to pass. The theatre since its inception has been looking around for a feasible plan that would consistently occupy the dark part of its day.

Providing that the morning classes in theatres become unanimous throughout the country, filmdom, at the same time, would never again have to give thought to depression. If all the school boys and girls attended theatre classes five mornings a week it would mean exactly $327,327,000 added to filmdom's annual take.

Five Cents Each

This money is realized at an admission of only 5c. per head, since there are now 25,179,000 young brains absorbing reading matter in 257,000 schools of the U. S. The bigger of the 20,000 theatres with their large seatage would easily, it has already been figured, accommodate special subject classes.

Standard auditorium wiring of the States' public schools would cost a conservative initial $771,000,000, not to consider the outlay of complying with fire regulations, hiring projectionists, building booths and renovating for screens.

This sum is wiped out with with the theatre angle and its efciency. It is also held up as a big sales point in many cities and towns in the country where boards of education require pupils to pay out of their own pockets for everything from pencils to books.

The tax of 25 cents per week per student, considering the number of hours he would be in the theatre, several times the period taken up by a dollar show, is believed to be within the range of all.

Everything can be taught on the screen, with the possible exception of mathematics. Already there is an abundance of film subjects on the following: Geography, physical geography, chemistry, physics, physiology, economics, current and civic events, history literature, drama, romance, languages.

In Chicago Schools

Chicago, July 6.

Parochial schools operated by various Catholic orders are much better bets for the sale of motion picture equipment than public schools. There are nearly 250 parochial schools in Chicago. All have complete 16 mm. equipment. Not a single projector is owned by the public school system.

With the city of Chicago an explanation is no funds, and that each of the 400 schools in the course of two or three years acquired a stereopticon machine and equipment costing $900 each. This purchase was mandatory with the principal of individual schools having no choice. This stereopticon equipment, most of it only three or four years old, lies idle although intended for visual education in connection with history, geography, etc. Teachers will not bother to use it as setting it up requires that every electric light bulb in the auditorium save the one supplying the juice shall be disconnected.

Another reason why picture equipment companies sidestep public schools locally is the red tape of getting an okay for a sale in the first place and then the exhausting job of trying to collect. Catholic schools on the contrary have a delightful habit of saying yes or no immediately and paying cash when buying.

Public schools of New York City recently bought 250 projection machines in one order, however.

Ostrov at Fox Studio

Dimitri Ostrov, stage director, is going to the coast for Fox.

He will remain at the studio over the summer.

Cool Judgment

Chicago, July 6.

Because of the intense heat in this town the past few weeks B&K decided to refrigerate the film critics by inviting them to write their reviews in the theatres, which are air cooled.

So far but a few of the scribes have taken advantage of the offer, which holds good all summer.

Vallee's 2½ Yrs. at Par, From $3,000 Start to $4,500 Wkly. Closing

When he and his band stepped out of the Brooklyn Paramount last week, Rudy Vallee went on record as the longest personal appearance of the artist-m.c. category with one organization in film stage show history.

Starting two and a half years ago at $3,000 per week, Vallee closed with raises which brought his take from Paramount-Publix up to $4,500 every seventh day.

There is a possibility Publix may take up another option, reported as existing, following Vallee's work with the legit "Scandals" plus a month's vacation.

Of all the parts of the Publix circuit where he appeared Vallee proved longest-lived in Brooklyn. In the last few weeks, it is stated, his popularity began to slide to the point where some Publixites feel Vallee wasn't earning his near five grand. The interim, they believe, may give Vallee a new impetus for deluxe revival.

MAJESTIC OR GARRICK FOR UFA IN CHICAGO?

Chicago, July 6.

Chicago, which in the last year, has established as a fertile field for foreign talkers, is in line for more concentrated plowing by foreign film distributors and operators. Two German picture representatives were in town last week, working over distribution problems and the chances of grabbing their own theatre here. David Diamond was on film row for Tobin, while F. Wynne Jones was openly in the market for a loop house for Ufa.

Punch and Judy, small seater off the main road, has been releasing the German product here this season, with which it has been fairly successful. German pictures have indicated possibilities of strength in many spots locally and through the midwest, with "Zwei Hersen in ¾ Takt" winning a long run grosser. Ufa believes that they would stand better odds for grosses in a theatre larger and better located than the former arty Punch and Judy.

One possibility is the Majestic, former vaude spot, but the house has financial hindrances in the high asking price by the Lehmann estate and the amount it would take to rehabilitate the place. Garrick, under Shubert control, is a better likelihood, with the price easier and with the spotting on the big street making the deal more interesting.

Over on Michigan boulevard, the Studebaker, Insull property, is an outside chance, though the house has established itself as one of the main foreign language houses in town.

"Road Back" at $750,000 Too Much for Program

Universal City, July 6.

Eric Maria Remarque's "The Road Back" is now budgeted at $750,000 and because of its high cost, with exhibitors sold a Remarque story in advance, they will get "Fate" on the regular Universal program. This goes into work shortly.

Carl Laemmle, Jr., states that "Road Back" will be put into work in five months as a special a la "Western Front."

YORK and KING
"Originators of Tintype Comedy"
"You can fool all of the managers some of the time and some of the managers all the time, but you can't fool all of the managers all of the time."
Now in England.
JENIE JACOBS, America.
REEVES & LAMPORT, Europe.

SAVE OUR STAGE UNION SLOGAN IN SEATTLE

Seattle, July 6.

"Save our stage" is a placard placed on local taxicabs by the stage hands union, with the further wording, "Patronize theatres with stage shows."

Orpheum and State (John Danz) are about the only stage shows left, unless Fanchon & Marco switch to the Fifth Ave., now that Paramount is closed.

Catch in this is that union has long been fighting John Danz string of houses, as they are non-union. And now it is advertising indirectly for the State, having neglected to advise public to patronize union theatres "with stage shows."

Turned House Over to Public on Hot Night After Final Showing

Syracuse, July 6.

Harry F. Shaw, temporarily in charge of Loew's, helped business on Wednesday when he opened the theatre to heat sufferers after the last night show.

The offer was made to Mayor Rolland B. Marvin and was quickly accepted. The city detailed police and firemen to supervise those who remained in the cool theatre all night.

WILLIAMS LANDS

Hollywood, July 6.

Robert Williams, former legit, at RKO-Pathe for one, was placed under a term optional contract.

First under his new ticket is on loan to Radio for top male spot in "Consolation Marriage."

Too Much Consideration in Wm. Fox's $500,000 Contract—Fox Co. Must Pay

Grading Speaks

Hollywood, July 6.

Three days' shooting of "Consolation Marriage" in a speak is just waste at Radio. Execs decided Irene Dunne was patronizing too low a joint.
—*Variety's Hollywood Bulletin*

Letter on Gang Films Brings Mayor Letter On Local Gangsters

Syracuse, N. Y., July 6.

Action of Mayor Rolland B. Marvin in notifying the five major circuits, operating here, that the showing of gangster films would no longer be permitted in Syracuse was followed today by a demand to Governor Roosevelt by the State Republican Club for Law Enforcement, Inc., that the attorney general supersede the district attorney of Onondaga County to war upon gangsters and lawlessness in this city.

Letter to the governor, signed by Henry Castor for the club, charged that some of gangster resorts here "are in buildings in which city officials have financial interests" and that "this lawless element is friendly to public officials in control of the city government."

Marvin's letter to the exhibitors was an aftermath of a recent gun battle of racketeers which resulted in the death of a "Post Standard" newsboy and of an epidemic of holdups and safe jobs.

Safe Breakers

Paying a second visit to the Regent theatre, yeggs cracked the safe early today and secured $275. The job paralleled that of Memorial Day which netted the cracksmen $700.

Two other safes were looted last night.

INDIES' SMALL CHANGE FOR ANCIENT STORIES

Hollywood, July 6.

Inspired by current chances to crash the de luxe houses with pictures that have any visible merit, independent producers are buying the earlier efforts of now well-known authors and using only the title and by-line. Most of the stuff comes comparatively cheap and provides desirable flash.

Story agents report quite a demand for this sort of material, and little reluctance among authors to have their names on strange scripts as long as the pin money comes in.

Headline Makes Second

Hollywood, July 6.

M. D. Sikawitt, head of Headline Pictures Corp., starts east next week with the negative of "A Private Scandal," second Headline production made here by Charles Hutchison.

Picture was completed in 13 working days at Tec-Art.

Because William Fox was smart enough to have Samuel Untermeyer as his lawyer, the former Fox Film president will continue to draw $500,000 annual salary from Fox Films.

Despite recent maneuvers aimed to cut off that salary from the company payroll, it has been determined from the inside that it will not be done because it can't be legally done. As explained, it's a simple legal equation involving the one principle of legal consideration or tender. In the William Fox-Fox Film contract there is a whole carload of consideration involved.

It's revealed that as part consideration for the $500,000 annual salary, William Fox agreed to stay out of competition in the show biz as against Fox Films. The only part of the film field in which William Fox is privileged to proceed on his own under certain conditions is the home talker division.

As additional consideration William Fox turned over to Fox Films his 25% interest in he Fox-Hearst Corp. This was valued at the time at around $1,200,000.

Other consideration involved was granting Fox Films a license without payment of royalty to manufacture home talker stuff under the Tri-Ergon patents controlled in the U. S. by William Fox.

Not the least among everything considered, according to certain coinciding legal minds, is the angle of services to be rendered by William Fox as chairman of the Fox Films Advisory Board. Fox Films, according to report, intends to continue to retain his services in some such way.

That William Fox was dropped from the company directorate is taken as outside the contract which has more than three years to go.

Meantime, William Fox is reported devoting some time supervising the development of his home talker patents. He figures to play a prominent part in this field when and if the time comes.

Other Execs Still Off

Fox Films met the last monthly pay check due William Fox on July 1. It was for an amount over $41,000 and, so far as known, was accepted as proffered.

Other execs of the William Fox regime in Fox have been cut off from the payroll. Suits may follow on these, but report is the company will defend on the issues. Among the latter is one action by Joe Leo, former operator of the Fox Metropoltian Circuit. Fox Theatres has not yet filed an answer. The Leo suit, according to authoritative say-so, will be fought by the company.

The action was filed in the N. Y. City Court. Leo asks for $2,250, or three weeks back pay that has been apparently withheld by Fox Theatres under the Leo contract. This contract has around 18 months to go at $750 per week.

Leo's intentions in bringing the action, so far as known, is to determine his status with Fox Theatres.

Marin Moves West

Ned Marin, associate producer, and Jesse Lasky, Jr., his assistant, left Paramount's Astoria studio for Hollywood last week to join the western staff.

No other Long Island departures are known to be set. Closing date for the plant remains Oct. 1.

Griffith's N. Y. Talker

Charlotte Winters, legit, engaged by D. W. Griffith for "The Struggle." Griffith will produce the film at the Audio-Cinema studio in the Bronx, New York.

Engaged through Maxwell Arnow, of the Leo Morrison office.

MAYER SETTLES MACK

Hollywood, July 6.

Willard Mack is through with Metro.

Writer had a year's contract which L. B. Mayer personally settled, following differences over deportment.

Finds Economical Ads Not Good for B. O.—Increase Space 100% in Minn.

Minneapolis, July 6.

Publix has discarded its advertising retrenchment policy in vogue for six weeks as part of its economy campaign. Contracts have been signed with Twin City newspapers calling for the use of 100% more display advertising space in Minneapolis and 25% more in St. Paul, starting immediately. During past six weeks newspaper ads have been held down almost to irreducible minimum. They're to be as large as formerly again.

Action is taken in film circles to indicate that Publix believes worst of depression is over and conditions already are on the mend. Executives declare strong product coming up warrants heavy use of advertising lineage.

RKO followed Publix lead in slashing advertising outlay, and it is expected it will also begin splurging again.

The tightening of the advertising purse strings is said to have proved false economy for both Publix and RKO, not having resulted in any real saving for the reason that general patronage dropped as advertising lightened.

It is expected that the confidence being manifested in theatrical circles will spread to other industries and maybe help business generally by creating a better sentiment. It is the first concrete step forward since the President's reparations announcement.

COLLEGE BOYS' WATERLOO

Par May Keep L. I. Studio Open to Lighten Coast's Talker Burden

As the result of a decision that production of 70 features in the Hollywood studio would cramp quarters and make for inefficiency, Paramount, it is understood, will not only keep open the Astoria plant but will retain its former scale of production activity there.

The exodus of Walter Wanger is giving rise to many reports in the east as to his successor. According to the more reliable of these, Wanger's post will not be filled, greater authority being reposed in B. P. Schulberg on the West Coast and more attention being required of Jesse Lasky in the east.

Dick Rowland at the same time was understood to have at first been the selection for the Wanger job on Long Island. Meetings which followed, according to insiders, put Rowland more in the light of a producer contact man than an actual authority on production, such as would be required for the Paramount's eastern studio.

Title Cold

With the elimination of Wanger the title, "general manager of production" for Paramount becomes obsolete. This, it is understood, is practically set.

In the Astoria feature line-up Paramount is reported considering adding to its list the next Talulah Bankhead picture.

Right now "Personal Maid" is ready for the eastern cutting room with "My Sin" ready to replace it in production. Following that is one titled "Wild Beauty."

Economy Budget Kills Star List, Is Studio Wail

Hollywood, July 6.

"You can't make stars on a budget," say producers, about ready to break down and weep at the threatened extinction of "names."

Only studios that spread money like oleomargarine and retake on the slightest pretext are currently sporting stables of draw talent, studio men opine.

Metro leads here, with Paramount and Fox running up. Warners and Universal have been watching expenses, so have practically no native names. Warners compensates by star-grabbing, however.

Same situation goes for the shorts field, with Metro's little brother, Roach, virtually alone with pull-names and ready to take the red on the chin rather than release footage detrimental to its build-ups.

If any new stars are made before eastern money again becomes generous they'll be an accident, it is claimed.

Ali-Golf Show

Chicago, July 6.

Gathering the five released Bobby Jones shorts into a heap, Warners locally are going to give golfers a full dose of putter and niblick education in a full Golfers' Hour. Arranged by Al Sobler, publicity head, who is utilizing the two big WB houses, Avalon and Capitol, on the night of July 17 for the golf feed.

Every country club and golf association locally has been notified of the event, with the notices posted on the clubs' bullet'n boards. From early indications, the idea looks like a winner.

LOY GOES RADIO

Hollywood, July 6.

Myrna Loy, recent Fox droppee, has been taken up by Radio.

The actress gets a term contract, starting in fall.

Better and Bad

Better Business Bureau discussed better business recently from the standpoint of unemployment and its effects on industry.

Then the bureau laid off six men of its staff for years and ascribed it to bad business.

PA. CENSORS AS FILM BUTCHERS

Pittsburgh, July 6.

Pennsylvania censors still acting up plenty, with press and public alike at the moment hollering.

"Up for Murder," at Stanley last week, chopped brutally, while "Just A Gigolo," which has been held up at the Penn for several weeks, finally released but jumps all over the screen.

Latest to get the axe is Warners' "Night Nurse," to have come into the Warner here next Monday but which has been held up indef. Karl Krug, drama editor of the "Press," had a whole page spread last Sunday denouncing the censors in this state for their reckless butchering of films.

Philadelphia, July 6.

Two local newspapermen lost out when Governor Pinchot announced the appointment of Samuel D. Schwartz of this city, and Mrs. J. French Kerr of Connellsville, Pa., to the State Board of Censors. They replace Harry L. Knapp, for several years chairman of the board, and Henry Starr Richardson.

Schwartz is a local real estate man, 35, and a brother of Jacob Schwartz, who is a personal friend of the Governor.

Knapp has been dramatic editor of the "Inquirer" here for years. Although never covering shows or even attending the theatre, he's the dean of local drama men. Richardson is owner and editor of the Philadelphia "Star."

It's been more or less a foregone conclusion ever since Pinchot took office that Knapp and Richardson would be removed. During the past three months' censorship in this state has been unusually severe and film men are watching the new board's activities with much interest.

Third member is Mrs. Blanche Ladd Davenport of Wilkes-Barre, appointed some time ago. Schwartz will be chairman and Mrs. Davenport vice.

Rest Room Economy

Syracuse, N. Y., July 6.

With rigid economy orders passed along, Loew's State here has closed the ladies' room on the mezzanine floor.

Femme patrons on the loge and balcony must step down to the basement lounge.

Kornman Grows Up

Hollywood, July 6.

Mary Kornman, Hal Roach "Boy Friends" girl, is graduating into a job at Radio in "Are These Our Children?" The girl, who started at Roach in "Our Gang" pictures, is being borrowed for the one picture.

Another loan has Karen Morley, Metro contract player, going to Howard Hughes for femme lead in "Scarface." She appears opposite Paul Muni.

FILM CO. FINDS THEM USELESS

Of 600 Applicants, 584 Turned Down on First Interview—Disciplined Mentality with No Aptitude for Show Business

SIX REASONS

College boys are not getting a chance to flop in the administration end of the picture business. Reason is that they can't even qualify as apprentices.

Of 600 boys with diplomas interviewed by one major film company all except 16 were turned down after the first preliminary. Of the 16 only nine still hold their jobs. The highest paid is getting around $120 a week.

Following are the leading reasons for the rejections:

Flat personality.

Lack of aggression.

Just want a job.

Lack of interest in everything in general.

No perspective.

Inability to think outside of a text book.

This picture firm finds that the average college man who has completed his course has little more than a disciplined brain. And for show business—that's not enough. The aspirants were selected by the directors of their own colleges and universities as fitted for the particular field to which they applied.

It has taken three years for this picture concern to pass judgment on these 600 lads. Many of them wrote letters like a grammar school boy, and others completely lacked any thinking prowess from a commercial standpoint.

30 From Harvard—40, N. Y. U.

Some 30 men have come down from Harvard to this company with film exec and high salary aspirations. Only one qualified. He was from the business school but quit before the year was out with the hearty okay of the picture company.

New York University has forwarded 40 degree holders of which five qualified. Only three of these still hold their posts, and one is a Chinese boy now an executive in the Hong Kong branch.

Columbia supplied 50 sheepskin holders all of whom were rejected except one, and he remains active.

Yale has donated about 15 cap and gowners of which number about three have made good.

University of Pennsylvania submitted 20 of whom two qualified and who shape as among the best of the nine appointees.

This particular film organization makes it a practice of giving the boys who work their way through college the break. This is one reason why the 15 Princeton men who failed to qualify are excused.

Whether college boys are Phi Beta Kappa, president of their class, or won the big game with a long run, they get $30 a week the first year with this outfit. During that time the treasury pays him so as not to burden the department head under whom he is a student. At the end of the first year if the head believes him effcient continues and his pay is charged up to his special department.

The company is not encouraging any of the applicants to enter sales, production or distribution. There are still plenty of seasoned campaigners to fill the niches available in the operating departments where the firm likes to place the college boys is in accounting, bookkeeping and the routine departments of the home office. He's got to be quite a boy to step out and gain attention on the exhibition or producing end.

Although the picture business is well dotted with college graduates, many now holding executive positions, any analysis of the situation will reveal a vast majority of the university men to have entered the film field through other channels. Very few have come direct from the classroom, and many will be found to have left college before completing their courses.

Bankers Padlock Studio Shelves And Toss All Clucks Into Market

Hollywood, July 6.

A lot of pictures have been released lately which but for current keen interest in the business by the bankers would never have gotten beyond the studio shelf.

During the last few years quite a few score heavy cost features were shelved by the majors as not up to standard with the many hundred grand they represented marked off in red. But the moneybaggers now back of the industry can't see the total loss policy. Their close check on the ledgers is forcing the producing companies to put out certain pictures with crossed fingers.

Wall Street idea is to put them out anyway to salvage something. Past idea was to shelve the clucks to maintain the company's standard. Current shortage of product also has something to do with it, plus a spot for the worst turks on double feature bills.

Salvaged Click

Salvage methods, however, have brought a few real clickers to the box office. One is Metro's "A Free Soul," which started its career in the writing preparation state more four years ago, to have several young armies of writers at different periods work on it. With plenty spent on it, the Adela Rogers-St. John story was shelved. Later it was again hauled out, revamped and sent in with Norma Shearer topping. Promise is that it will be a money getter on the Shearer name.

Same studio has a million and a half tied up in two other marathoners, which under the present no-throwaway methods will be finally brushed up to bring back part of the sums already expended on them.

Rarely Ever

Hollywood, July 6.

Quotation seen on the publicity department wall of a major studio whose stock is nose-diving.

"There is rarely ever a reason good enough for anybody to talk. Silence is the secret of success."

THEATRE RENTS REDUCED BY REQUESTS

Filmdom looks to save millions in theatre rentals over the next two or three years, with the major circuits starting a concerted move to cut away from the high rental fees being paid for properties at current rate. The circuits are swinging along a plan for this general reduction of theatre rentals that sizes up to a large financial moratorium that should aid the industry on a large scale.

The reductions sought are only temporary and for limited periods, pending betterment of general conditions. The greatest is for three years, and some are as low as six months. The movement is country-wide, with the property owners being circularized to get the circuits' views on the thing.

Already an inestimable amount has been saved the theatres in reductions already granted. In no case are the circuits using compelling methods. The move is in the manner of a business request for both sides, the property owners and the theatre folks, to look at conditions co-operatively.

Circuits which already have accomplished a switch in their rentals in one way or another include Paramount, Warners, Fox and Loew's. The latter simply gave up a lease.

Paramount was the first to undertake the move. Other circuits followed.

NEW HAMMONS SYND. TAKES METROPOLITAN

Hollywood, July 6.

Metropolitan Sound Leasing Studio has passed out of the control of the Christie Bros., with a combine headed by E. W. Hammons of Educational now in the say. E. H. Allen of Educational manages the plant.

Christies' cash shortage led them out, though they still retain an interest, and their industrial organization continues as a renting unit. Nor is Christie's production for Educational release affected.

New company's backers are believed to be Dillon-Reed and the Hudson's Bay company.

Another B. R.

Hollywood, July 6.

Another son with his dad's b. r. is here to go into foreign production. Latest is Salcedo Ricardo, son of a wealthy plantation owner and banker in Peru.

Ricardo intends making Spanish language talkers in the lingo of Latin America. With him are Fernando Rondon and Miguel de Zarrago, who will split the writing and directing.

Pictures are to be made at Tec-Art.

$25,000 Judgment Reveals Firm as Loew Subsidiary

When Deputy Charles Schnabl, of the County Sheriff's office, started out last week to collect a judgment for $25,000 against the Theatre Development Co. in favor of Frank Gersten, he found that the former firm was a subsidiary of Loew.

Judgment resulted from a commission claim made by Gersten. Latter maintained that he had been authorized to communicate with the Union Hotel Corp., which owned the Embassy theatre, North Bergen, N. J., to arrange for a lease. Gersten averred he went through with his end of the bargain, but that the development company refused to pay any part of the promised commish. He then filed suit.

MAYFAIR'S BARKER OUT

RKO Execs Decide Street Spieler Costs Theatre Dignity

At a full meeting in New York of the RKO administration execs, including its picture subsids, a vote was taken whether to retain the barker in front of the RKO Mayfair in Times Square. The balloting cost the spieler his job.

Reason reported against the sidewalk ballyhoo was that it cost the Mayfair its dignity as a picture theatre, regardless of grosses.

Mayfair is now the only film theatre of the Square proper without a barker.

Mayfair's spieler was a personable lad who spoke well and let the passers by know the theatre was open.

Roxy Sailing

Roxy sailing July 20 for the other side.

Nothing announced by RKO regarding the trip.

35 or 16mm. Ad Film and Projector For Windows or Any Place by New Co.

Free street shows with a maximum running time of 40 minutes in store windows and two hours in waiting rooms, lobbies and public places in open spaces, are being made available to merchants and business people who like this kind of film advertising through the Auto Cinema Corp.

For $15 a week a merchant can lease a silent projector and run 16 mm film about his product in his window.

For $50 a week a convention hall, steamship line, school or what-not can get an apparatus which will project as many as 10,000 feet of standard size film with the sound track.

While Auto-C shapes up as a subsidiary of the big American electrics, since it uses RCA Photophone sound and equipment and possesses the inverted projection method and screen utilized by Trans Lux, Hans Kossman, the president, denies anything except a licensing arrangement. The corporation, he admits, is a closed proposition, privately controlled.

Even though Western and General Electric have an understanding about splitting up the 16 mm field among them, Kossman says he has things so arranged that he can invade any territory, including the home. This is possible and agreeable to the electrics, he states, because his device is of a different type than the regular projection machines being planned by the electrics.

The only contribution toward the device Auto-C is contributing itself is a special kind of continuous loop based on a European patent.

In Lobbies

Already the company is planning to work in a theatre sales angle. This will be the installation of either machine in lobbies wih trailers of features current on the screen inside.

In its deal with Radio Photophone Auto-C is prohibited from entering the theatre where admissions are charged on the standard large size scale unless it becomes a part of the electric.

General marketing of the two projector-screen devices is not set to get under way until September, which, curiously enough, is the time set by the electrics for the debut of their 16 mm projectors.

Auto-C is now organizing its sales force. It will service equipment and supply advertisers with product.

DREISER'S LETTER NOT PLANTED, CLAIMS PAR

What smacks of publicity for the opening but is claimed to have been uninspired by Paramount and regarded there as the forerunner to open litigation or a pre-debut alibi to newspaper reviewers, is the printed copy of a letter, widely circulated, addressed to Paramount by Theodore Dreiser's attorneys.

The chief squawk is that the screen version of "American Tragedy" is an indictment of an individual rather than society.

The letter is dated June 26. Since Dreiser and a group of friends were permitted to view one of the first prints in the east, which opinions are also disapproving and included in the letter, Paramount has revised "Tragedy" to the point of adding two days of retakes.

Had the company attempted to include a fraction of the Dreiser details, it was said yesterday that "Tragedy" on the screen would be 30,000 instead of around its present 8,000 feet.

Paramount claims it has lived up to all of its contract promises to the author.

Picture opens late this month in the Criterion, New York, following "Smiling Lieutenant."

Voight Saves Axe

Hollywood, July 6.

Ken Whitmore, Warners-FN studio press agent, was offered a job by Fox and is starting this week at the new post.

Whitmore's leaving relieves the situation at Warners-FN where Hubert Voight had been ordered to cut his publicity staff during the studio shutdown.

1st Runs on Broadway

(Subject to Change)

Week July 10

Paramount — "The Secret Call" (Par).
Roxy—"Hush Money" (Fox).
Capitol—"Five and Ten" (Metro).
Rivoli—"Newly Rich" (Par) (2d week).
Strand — "Enemies of the Law" (Regal).
Mayfair—"A Woman of Experience" (Pathe) (8).
Winter Garden — "Smart Money" (WB) (4th week).
Cameo — "The Mystery of Life" (U) (2d week).
Warner's—"The Fatal Hour" (WB-BIP).

Week July 17

Paramount—"Murder by the Clock" (Par).
Capitol—"The Man in Possession" (Metro).
Rivoli—"Newly Rich" (Par) (3d week).
Strand — "Night Nurse" (WB).
Winter Garden — "Smart Money" (WB) (5th week).

$2 Pictures

"Smiling Lieutenant" (Par) (Criterion) (7th week).
"A Free Soul" (Metro) (Astor) (6th week).

Foreign Films

"Zwei Herzen im ¾ Takt" (Superfilm) (German) (Europa) (50th week).
"Die Privatsecretaerin" (Tobis) (German) (Belmont) (5th week).
"Drie von der Tankstelle" (Ufa) (German) (Cosmopolitan) (4th week).
"Lustige Weiber von Wien" (Superfilm) (German) (Little Carnegie) (9).

FOX'S FREE SCHOOL

Starts in Phila. House But May Spread Nationally

Philadelphia, July 6.

Fox Philadelphia is circularizing the town relative to the organization of a free school for stage arts which will be operated in conjunction with the local house under Fanchon & Marco supervision. No tuition, dues or expenses. Anybody over 5 years of age is eligible, F. & M. is to supply the instructors.

May look like the beginning of a national thing by F. & M. although as given just local with this house.

It's an outgrowth of the dancing school idea which has proved successful for Fox and F. & M. in other cities, notably Detroit.

HEAT HOLDS LAEMMLE

Universal City, July 6.

Carl Laemmle, Sr., is awaiting favorable weather reports from New York before trekking east, being kept by the reputed humidity in New York.

More than likely he sails with Jack Ross and David Bader, his secretary and personal rep.

NICK LUCAS

"The Crooning Troubadour"

Back with RKO by popular request.

Just completed another sensational week for RKO at Paterson, N. J.

This week (July 4), Rialto, Louisville, Ky.

Direction, **Leo Fitzgerald**
226 W. 47th St., New York

Heat in Hollywood Makes Hard Workers Admit They're Fooling

Hollywood, July 6.

Hollywood has never said tut, tut when an outsider remarked how hard the picture colony works, but a warm day strips studios of half their top execs. Important business waits till the thermometer sinks.

First sign of real summer weather has the mob rushing to the beach, golf course or backyard swimming pool. Every jump of the mercury makes bigger liars out of secretaries who must tell callers the boss is in conference. Heat melts away the busy attitude pose and any exec big enough to get away with it leaves for a cool spot.

The dizzy high jump of the mercury recently was tough on the crowd of agents, job hunters, etc., who make the studio rounds daily. There wasn't anybody around important enough to talk to the bootlegger.

Lily Damita Sails 11th

Lily Damita is expected to arrive in New York from the Coast sometimes this week preparatory to sailing for France on a two months' vacation.

She leaves on the Ile de France Saturday (11).

L. A. to N. Y.

H. B. Franklin.
Gregory Gaye.
John Howard Lawson.
Edgar MacGregor.
Janet Salling.
Dave Werner.
Lily Damita.
Jack Warner.

N. Y. to L. A.

Radie Harris.
Jesse Lasky, Jr.

Double Feature Uncertainty Gums Up New Product Sales

Chicago, July 6.

With the double feature problem as chaotic as ever in this town, the buying season for the coming picture year is being abnormally retarded. Exhibs generally are showing an unwillingness to sign for product until they are able to ascertain just how much film they're going to need.

Exhibitors state that they are ready to buy pictures, on condition that they are granted an elimination clause in the contracts. These elimination demands run from 10% to 20%. All such requests have been flatly turned down by the exchanges on features. On the matter of shorts, however, the distributors are more accommodating, allowing elimination in good amounts. This practice on regards to shorts was in general use on film row here last year.

Protection and zoning, the big problem some 18 months ago, has dwindled to insignificance when compared to the double feature and operator discussions. Zoning is admittedly a dead issue locally, with the belief almost unanimous among exhibitors and exchanges here that the Chicago releasing system is as fair and equitable as any yet devised.

Protection schedule on the whole will be unchanged for the coming year, with any switches being reserved for the exceptional situations. Biggest squawk in this town over protection is from the Piccadilly, southside Schoenstadt house, which has been yelping because of the protection held over it by the Tivoli, Avalon and Tower.

Hollywood

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

RKO family fight for the title "Pick Up" is being waged by Radio and Pathe. Radio's is an original by Louis Weitzenkorn, and Pathe's is a novel.

Sylvia's Slaps

Sylvia, the masseuse, who is revealing nude star secrets in "Liberty," has Hollywood commenting: "Backslapping at its worst."

Bruce Chancing It

Robert Bruce is on his way to New England to make a series of scenic shorts there. He'll stay till Nov. 1. Has no release as yet.

In a questionnaire answered by 491 graduating seniors at Hollywood high school, the film colony's younger generation snubbed acting and writing as careers.

Par Reconsiders

Robert Harris was taken back into the Paramount fold and given a new contract when "Murder by the Clock," a picture he supervised, clicked at the preview.

Neilan Busts Flipper

Marshall Neilan appearing for conferences at Roach with left arm in splints. Broke it fishing for tuna.

Darrow's Choice

John Darrow chose a part in Radio's "Home Town Laughter" and a termer in preference to a part in the legit "Greeks Had a Word for It."

Landi Stays Over

Fox wants Elissa Landi to put off her European jaunt two months so she can do "Axelle."

Plug Idea

To familiarize names of three RKO-Pathe contract girls, studio is using their real handles in the "Gay Girl" short series. Actresses are June McCloy, Gertrude Short and Marion Shilling, who get this building up for future feature work.

Wampas' Old Gag

Wampas will not disband, although questionnaires asking for a no or yes were sent members. It was a gag to get members into a supporting spirit.

Smith Keeps Ace

Pete Smith regards his job as Metro press head as his ace-in-the-hole and will not give it up completely for a writing job, despite his detour into short dialoguing. Reported Metro has an eager candidate for the spot.

State's "Name" Bids

Loew's State offered the Four Marx brothers $15,000 and Eddie Cantor $7,500 for a week, but neither accepted. Cantor's offer included a percentage split.

Marxes go east in two weeks, after preview of "Monkey Business," to work on new Broadway musical. Prefer having their future Paramount pictures made from their stage shows after this.

In Dad's Steps

Patching of "I Like Your Nerve" at WB-FM is being batoned by Darryl Zanuck, with William McGann megging. Film has Doug Fairbanks, Jr., as American in banana republic. Story similar to Doug, Sr.'s, "The Americano."

Hays' Dogtown

Ruth Doyle, secretary in the Hays Portland office, will be shifted by Charles Pettijohn, Hays' lawyer, to New York. Portland to be a break-in spot for Haysites.

Odds are being waged whether Harry Takiff, assistant to Joseph I. Schnitzer, Radio head, returns after a trip east. Takiff caused the Richard Dix burn-up when he subbed for Schnitzer.

Lahr Won't Stall

Metro wants Bert Lahr to wait until Sept. 1 to start in "Flying High," but Lahr demands his salary anyway if he hangs around. Metro also wanted Guy Lombardo's orchestra for this film, but can't get, as the Pavilion Royal roadhouse wants a bonus for his release.

Only one cameraman, Art Lloyd, is under contract to Roach now under new system of making only one short at a time.

Radio's "13th Chair"

Radio has "13th Chair" for September production, with Joseph Cawthorn and Lawrence Olivier in the cast. Lou Sarecky authored it.

John Stahl's next meg job for U is "Back Street."

Brown at U

Universal look for a story for Rowland Brown, a Fox megger until last week, to direct. Expected Brown will use one of his originals which he wrote before the Fox split.

U Play Buys

Universal bought two plays last week—"Oh, Promise Me," based on breach of promise racket, and "Marriage Interlude."

Talla Birell here to fulfill Universal contract made when appearing in German version of "Boudior Diplomat." She has been working for British International Pictures.

Damita's Plans

After a holiday in France, Lily Damita returns in fall for one more picture at Radio. After that she wants a year of legit.

"Boulder Dam" Holds

"Boulder Dam" won't be started by Radio until fall so studio can take advantage of blasting scenes at that time.

Gangster Toss-In

"The Last Ride," gang meller made six months ago, will be tossed in as first of series of six Richmont Pictures has contracted to produce for Universal.

Placing Indie

Edgar J. MacGregor due in New York to set distribution on "Pajamas," from Charles Bell's "Dislocated Honeymoon." Indie is to be made at Metropolitan studio.

Post Finds Lot

On loan since coming here on a Radio ticket, William Post, from legit two months ago, starts on his own lot in "Secret Service."

Olympic Games committee will rope off a special section for the gelatine mob at the contests next year. Season tickets, good only at Stadium contests, cost $22.

Werner Heads East

Dave Werner, what's left of U's eastern story department, is on his way to New York after story confabs here with Carl Laemmle, Jr.

J. J. Learns

By changing his mind about buying the Lazarus chain of seven houses, J. J. Franklin loses $10,000 he put up as option money. Harold B. Franklin, his brother, advised him not to.

Carroll's Trio Bid

Earl Carroll is dickering with the Rythm Boys for his new "Vanities." Boys are Harry Barris, Bing Crosby and Al Rinker. Carroll also wants their orchestra for basement of the new Carroll theatre.

Hoffman's List

M. H. Hoffman is taking title of supervising director of Allied Pictures, letting his son, M. H., Jr., operate the company. Hoffmans have for states rights "File 113," "Madame Bovary," "Vanity Fair," "Parisian Romance," "Anna Karenina" and "Iron Master."

Straus Reconsiders

Oscar Straus, who never wanted to see another picture studio, is due this week to compose for Paramount's next Chevalier, "Love Me Tonight."

Edwin Justis Mayer is taking a Metro payroll vacation after adapting "Fericke." He goes to work on a stage play, "Last Mask," coming back to Culver City this fall to direct.

Cagney's First Starrer

Warners has bought "Blind Spot," unproduced play by Kenyon Nicholson. First starrer for James Cagney, with production starting in fall.

Metro Goes India

Indicating a new international attitude, Metro will send a unit across the world to make a 100% India story, in addition to its Soviet film. Henry Hathaway, assistant director, sold the India idea and drafted the story with W. L. River.

New "Wallingford"

Metro's remake of "Get-Rich-Quick Wallingford," as ready for casting, still has the central character but little more of the original. Story was thoroughly massaged by relays of writing teams.

Multicolor Puffs

Multicolor Corp. has decided to blow a two-reel western, "Ride 'Em, Tenderfoot," into a feature. Albert Grasso will direct. Leatrice Joy and Jack Perrin lead.

Walthall Burns

Henry B. Walthall, tired of being bandied around the Metro lot for tests, etc., has hied off to his cabin in the high Sierras to recover.

Publix Shaves Off $3,000,000 Cost Of Theatre Operation—25% Below

In what is termed rock-bottom economy Paramount-Publix has sheared theatre operation so that it will show a saving of approximately $3,000,000 by the end of this summer. This is 25% greater than the summer of 1930 and is the lowest operating budget on the record of the theatre end of the corporation.

At first it had been hoped that the schedule adhered to during June could hold out during the summer. Then the economy shears clipped off 40% of what was considered normal overhead figures. The additional 15% was considered unsafe to carry on since, it was admitted, vitals of the box office were touched to the point where real damage could have been incurred if continued.

The remainder of the summer will witness 25% less presentation houses than the previous year. Stage shows are being booked into only 14 houses during the hot months, whereas a year ago there were 21 theatres on the live Publix circuit.

Permanent

Of the general 25% cut, affecting all theatre departments, certain phases are termed permanent reduction. There are four of these, categoried as:

(1) Bill posting is out in all but a few spots throughout the country. Fewer three-sheets will be used.

(2) Over-staffed theatres. Fewer assistant managers, ushers and even cleaning women.

(3 Cooling plants at 70 degrees are just as effective as at 65. Not only a saving in the theatre budget through less ice, it is pointed out, but fewer fans will have the opportunity to complain of sinus trouble.

(4) Less display in the lobbies.

Rentals are not included in the $3,000,000 saving. While these are termed non-controllable it is stated every effort is being made to get them down to a minimum under par in many needy situations.

Warners Gets Quiet; Recall Writers First With Contract Cuts

Hollywood, July 6.

The continued production announced by J. L. Warner is not forthcoming and the studio is rapidly going into a temporary fold. "Local Boy Makes Good," returning from location stuff in Nebraska this week, will be last in the can.

Hundred and fifty of the rank and file were dismissed Friday night. Department heads and a few cutters and publicity writers hold the dobs watch to August 15.

Writers returning from their six-week's layoff the end of this month those who do come back, get adjusted contracts with salary clips. One not coming back is Billy E. Wells, whose coming year at $1,750 was settled for cash.

All Warner contract people are on the auction block for the summer.

DeForest's First Sound Suit Pending on Coast

Los Angeles, July 6.

Suit filed four years ago by DeForest Phonofilm, Inc., to obtain possession of an "apparatus attachable to a projection machine to produce talking pictures," of which the MP Operators' Union was alleged to be in wrongful possession, is still in the courts.

Latest step is an order to take the deposition in New York of Joseph Stark as a material witness, asserted to know whose property the various articles of early sound equipment really were.

Theo. Young Away

Suffering an intense shock in the sudden death of his wife a week ago, Theodore Young, Publix real estate executive, has gone abroad for a month's rest. He sailed Thursday (25) on the "Ile de France."

Young is accompanied by his daughter, Edith Francis, and her cousin, Dorothy Young.

DAYLIGHT TIME A BUST

Mobile Tries and Tires Within 10 Days of Test

Birmingham, July 6.

Daylight saving time proved to be a bust at Mobile. After about 10 days 'trial everybody got to howling and petitions were thicker than bills. City papas declared daylight savings time a flop and that it would be all right for everybody to go back to central standard time.

Mobile, Alabama's third largest city, Mobile, Atlanta's third largest city, as an experiment. City officials said it could be decided later whether it would be continued or not. It was decided.

Lower B. O. Scales Gave Fox Met Houses Extra 78,000 Patrons in 6 Mos.

Value of the lower b.o. tariffs is having its pros and cons in filmdom as a statistical survey of 96 theatres which comprise the Fox Metropolitan group, for six months from Nov., 1930, to May, 1931, shows an average weekly increase in attendance of around 78,000 persons over a similar period in 1929-1930.

This increase is mainly attributable to the lower tariffs prevailing at the Fox houses. The same theatres are given as showing a decrease in admissions. Inside explanation of this is that the Fox policy in lowering tariffs was to achieve this larger attendance and then begin raising as times generally and economic conditions now prevailing improved.

The bigger attendance gained by Fox, according to analysis, can be pointed as coming from a larger kid attendance plus greater matinee biz.

It is said that at this rate of increased attendance were the Fox prices boosted two cents per person the houses would show a satisfactory profit.

"Toyland" Up Again

Hollywood, July 6.

"Babes in Toyland" is in again as a musical possibility.

Radio, which has been toying with the story for some time, is now thinking of making it in the fall. It will probably be a color talker.

Tough on Secs

Where Paramount-Publix in previous years has hired 60 secretaries to substitute for regulars on vacation, execs who let their dictation takers go this summer are finding it necessary to hold both jobs.

As the result, some of the secretaries, like the execs, are not getting vacations. One, with the company for a number of years, had to cancel her reservations at the last minute because her particular boss balked at the idea of playing the dual role even for two weeks.

U. A. STARTING 14 ON COAST VS. F-WC

Hollywood, July 6.

Despite talk of depression, United Artists is standing pat in its fight-to-the-finish attitude against Fox-West Coast by planning to start construction immediately on 14 theatres. Houses, all in California, are part of the projected UA chain.

Joseph Schenck, in ordering a start on the extensive construction, is counting on the current rock bottom prices of building material. Blanket contracts have been signed already for recording and projection equipment in all the houses, also carpeting, seating, and marquees of standard pattern.

Fulfilling Threat

While other circuits are closing houses, Schenck is evidently carrying out his threat to go into F-WC ground "with tents, if necessary."

Houses will be standardized where possible, even to seats, except for those at Long Beach, El Centro and San Jose, which will seat 1,200. Planned now to open nearly all houses around Nov. 1. Average cost will be $75,000, cheapest will be $57,000 and the most luxurious $125,000.

Lou Anger, Schenck's business assistant, will handle all executive details.

Theatres not mentioned above are 900-seaters and will be built in Pasadena, Ventura, Vallejo, Inglewood, Berkeley, Palo Alto and Los Angeles. One each has just been completed in San Francisco and Sacramento.

Deal for 7 Fox N. Y. Houses to Go to RKO Under Leases Ready for Closing

All details have been worked out between Harry Arthur of Fox and Joe Plunkett of RKO for seven of the Fox theatres in the metropolitan district to pass to RKO under long leases. RKO will start operation immediately the deal is closed. From reports only final approval is required.

Fox houses involved are Academy of Music, Audubon, Crotona and Park Plaza in Manhattan and Bronx; Savoy and Ridgewood in Brooklyn, and Capitol, Portchester.

Each of the Fox houses listed is in opposition to some RKO house of its section. The Academy on 14th street, Manhattan, is an example. RKO's Jefferson, also playing vaudfilm as does the Academy with its F&M stage show, is on the block below the Academy. Both houses have strongly opposed one another.

No Participation

Of the seven Fox houses, the only two secured by Fox in its metropolitan theatres buy under William Fox are the Park Plaza and Portchester house. Others have been on the Fox main line circuit since the Fox vaude circuit organized, some coming in on it later.

Rentals not reported, but each is said to guarantee Fox an annual profit. It's an outright leasing deal, without Fox participating in any manner other than in the rentals.

The deal has been pending for some time.

M-G DROPS 30 SCRIBES IN MONTH OF ECONOMY

Hollywood, July 6.

Over 30 writers have been scratched off the Metro payroll during the past month of the studio's current economy policy. A few have been added, making Metro's present writing staff between 50 and 60. It reached its peak recently at around 85.

Studio is also changing its policy toward writers, in that they are being watched more closely as to time spent on scripts. Now and then even the big name scribblers get a gentle prod to step on it.

"Facts'" Lockout Suit

Hollywood, July 6.

Locked out of its own office by the landlord for not paying up back rent, "Inside Facts," local theatrical publication, is suing for $50,000.

Charge against William Davey, owner of the Equitable Building where the office was located, is interference with the business of the paper. Lock-out, which took place June 6, is alleged to have handicapped publishing the paper since then.

How Spanish Stars and Versions Are Looked Upon by Argentines

By Harry E. Goldflam

Buenos Aires, June 26.

Show business down here is now wondering how long the new tax arrangement will stand. When the government will change the present system, which means much bookkeeping and little profits for the State, while putting an extra burden on producers without any compensation. Rumors are that very shortly the Government will revise the tariff and by slapping on an increase meet the ideas of all parties. At the present rate of progress—or rather lack of it—the State will find the end of the year here and nothing to draw out of the 20% increase.

Business is about as bad as it has ever been here. Bankruptcies during May gave liabilities of $38,000,000, almost treble what they were in May last year. The rate of exchange gives the Argentine peso a depreciation of some 35%, making remittances from this country look smaller still when they reach home. Incidentally, the Argentine Government is doing everything possible to lift the load of depression by introducing economies wholesale.

Too many pictures, too little novelty, the mistaken idea up North that his public wants costly Spanish first-runs, and the gloom of dull trade over all, make unpleasant reading for the theatre.

Spanish 3d Raters

Currently, it would be hard to name any picture making money outside of "City Lights" and that is holding up fairly well. "Call of the Flesh," seen here as "Sevilla de Mis Amores" and Novarro's first Spanish talker, flopped; and if Novarro doesn't hit in his native tongue what can be expected of the ordinary run of Spanish third-raters? Metro ran this one at Palace and Grand Splendid, and after 10 days switched to the English version, but the harm was done and it died. If they'd kept the Spanish in the can and used the English version solo picture would have held up, Novarro being a favorite bet here. However, it was only natural to want to use the Spanish.

Home Offices

Several film men here say their home offices want to know the kind of picture required for this market, and they've always replied "No Spanish." Position here is it's the hardest thing in the world to get a first-run to take a Spanish picture. They have to start in second or third or outside, where they grind out a certain amount of cash but nothing in comparison to prime costs, exploitation, overhead, etc. On the other hand the major houses are always willing to talk business when the American stars are featured, and these click as they always have done and always will.

Of course, home office executives, who went red-headed for Spanish pictures on the understanding that this public was foaming for them, want to see the money back, but they never will. The Spanish experiment was a costly mistake, and while by careful building over a period of years may give us Spanish stars, they will not be found from among the handful whose names are already so well known here that they turn away the patron, who might otherwise be induced to enter.

KIDS AS SPIELERS

Berg's Exploitation for Gangster Film Going to Strand

Harold Berg, formerly with Loew's press department, is handling the publicity for the talker "Enemies of the Law."

It opens at the Strand, New York, July 10. The picture was made by Regal Films, indie, and released by Warners.

Berg has hired over a hundred kids to speak on street corners in Manhattan with police permission. They will talk on gangsters, etc., and wind up with a plug for the talker at the Strand.

Jersey Tragedy Seems Farther Removed from Films as Facts Turn Up

Newark, N. J., July 6.

The daily papers handled the Montclair tragedy fairly in their editorials but the Newark "Sunday Call" bitterly attacked the gangster films as at fault. The answer sent by the Hays office in reply to protests evidently riled the reformers. "The News" responded with an acrid editorial on Hays and the films.

So far the reformers have made a lot of fuss but have accomplished little. Local theatrical men did yeoman work in sweeping back the tide and could have gotten more support had it not been for the Hays office. Harry Kalmine had a good letter in the Montclair "Times."

Montclair has not acted as yet, but possibly will have to take some sort of restrictive action to satisfy the clamor.

Meanwhile, it has transpired the fatal gun was shipped to the Gamble boy by express and not mail. So far, the firm selling the gun has not been mentioned.

The Gamble boy's father turned over to the prosecutor two revolvers and a rifle the boy owned. A 17-year old friend of Gamble's owns two revolvers, shotgun and three rifles, but his mother has refused to turn these over. He didn't collect them because he saw gangster pictures, but the prosecutor's office states that "this wholesale display of weapons has caused other boys in the neighborhood to purchase guns."

The whole case against the films disappears, to say nothing of the strong possibility that the Gamble boy was not telling the truth when he gave his version of the killing and mentioned "The Secret Six."

GALLUP LEAVING U.A., WITH HORNE IN CHARGE

Bruce Gallup has resigned the advertising post of United Artists. He is succeeded by Hal Horne, who holds the general title of advertising, publicity and exploitation manager.

Change in the routine, bringing all departments under one active head, is given as one of the reasons for Gallup's withdrawal, but another places it to the arrival of a culminating point between Gallup and Sam Goldwyn.

LEWIS ON CRUTCHES

Refereed Wrestling Match on Shipboard—Middle of Huddle

Aurora, Ill., July 6.

Edwin B. Lewis, resident manager of the Paramount-Publix theatres here, returned last week from his vacation with a broken ankle, which will necessitate the use of crutches for several weeks. Lewis and Mortimer Berman, Joliet P-P manager, were on vacation in Ontario, Canada. Returning by boat, Lewis volunteered to referee a wrestling bout between a couple of sailors. He got too close, got tangled up in a few waving arms and legs and went down.

Believed to have sprained his ankle, and pain got so bad an X-ray was taken, revealing the fracture.

Extras Recover

Hollywood, July 6.

The mob averaged 677 representatives in the field last week, a partial recovery from the 558 during the previous week. Number of extra jobs was around 700 the first three weeks of June.

Tuesday was last week's peak day, when 889 collected paychecks from Central Casting Bureau. Outstanding crowd was 195 in a theatre scene for "Midnight Cruise" at Fox.

Fox lot held two of the other big mobs of the week, Frank Borzage using 300 on a fight set for "Bad Girl," the previous Saturday, and Sam Taylor employing 153 actor-laborers on a building construction for "Skyline" Thursday.

Wednesday's big set was for the Jimmy Gleason short at Pathe, 127 on a prizefight set.

Features active last week numbered 33.

"Lieutenant" and Cool Weather Arrive Together for $32,000; State-Lake Hitting New Low

Chicago, July 6.

With the thermometer down into endurable figures again, the loop picture houses are once more perking up, with indications of a fairly successful week generally.

Two pictures stand out as the big attractions; "Smiling Lieutenant," which is on its way to a gala week at the United Artists, and "Free Soul," pacing fast in its second week. Latter film was retarded in its stride the previous week by the terrific heat, and should make the most of the more temperate weather current.

Fight for the supremacy of the main stem is between the Chevalier reels and the Robert Montgomery feature, "Man in Possession" at the Chicago. Femmes are running themselves in a dizzy circle trying to pick out which of the pashes they're going to idolize this week. Chevalier is getting many of the Chicago patrons, but the ace house of town will come through as the lead grosser if only because of its far greater number of seats.

State-Lake and Roosevelt are retaining their films for another week, mainly because they have nothing immediately available for replacement, and secondarily because both theatres feel their attractions are better than the first week's grosses indicate. Both expect the second half of the fortnight to show a quickened box-office pace from good notices, word-of-mouth boosting and the cooler atmosphere. It's a battle on grosses, with both houses due to finish the week almost even in cash receipts.

Similarity of box-office figures will likely be the result at the Oriental and Palace, with the former dying with a program film while the vaudfilm Palace will likely satisfy with a standard vaude lineup.

Estimates for This Week

Chicago (Publix-B. & K.) (4,000; 50-75-85)—"Man in Possession" (M-G), and stage show. Montgomery has made good locally as pash draw, and likely to mean $36,000 currently. House feeling the competition this week from Chevalier at the United Artists. "I Take This Woman" (Par) got $34,200, fair.

McVickers (Publix-B. & K.) (2,200; 50-75-85)—"Free Soul" (M-G). One of the big events of the loop. Only the unbearable heat of last week prevented it from hitting higher than $33,900. Going into current week at excellent clip, and will slice ordinary drop practically in half, with indications of finishing these next seven days to fine $26,000.

Oriental (Publix-B. & K.) (3,200; 50-75-85)—"Black Camel" (Fox), and stage show. With feature just another one, and with no names on the boards, will remain six feet under, to the tune of $23,000, very Stribling. "Gold Dust Gertie" (WB) and Nicola, magician, last week were without particular honor at finishing $22,700.

Palace (RKO) (2,300; 50-75-85)—"Three Who Loved" (Radio) and vaude. Blanche Sweet in person means little. Average $22,000 anticipated. "Always Goodbye" (Fox) and Paulist Choir disappointed fond hopes last week by returning wobbly $18,200.

Roosevelt (Publix-B. & K.) (1,500; 50-75-85) — "Smart Money" (WB). Nothing to replace and hopes of better breaks holding over film. Opening week paid expenses with something over at $12,400; second week should remain somewhat firmer to close with $9,000.

State-Lake (RKO) (2,700; 50-75-85)—"Sweepstakes" (Pathe). Another house with a picture that disappointed at the start, but is being given additional time for several reasons. After $10,700 for opener, looks like $8,500 for second stanza. RKO playing shorts day-and-date with Palace annoying patrons.

United Artists (Publix-UA) (1,700; 50-75-85)—"Smiling Lieutenant" (Par). Chevalier feature cinch for coin; opening midweek evening to standout, and at fast pace since to indicated $32,000 for first week. "Night Angel" (Par) closed last portion of week to unmentionable $7,900.

Bessie Mack There

Bessie Mack is all excited about an item in "Variety" saying she and all her staff had left the Capitol's press department.

Some of her staff did go. But as far as Bess'e knows she is still working there.

Miss Mack has been with the theatre since it opened in 1919.

ELKS AS SEATTLE AID, ORPH SET FOR $12,500

Seattle, July 6.

This should be a big week for shows here. Celebration brought in many folks, but the Elks convention is doing even more. Paramount (Fox) is closed, and with this 3,100-seater dark, the other houses are benefiting. Bu. it's still warm, which will likely hurt.

Fanchon and Marco shows opened this week in Vancouver, B. C., at the Strand. This is a DeWees house.

Estimates for This Week

Fifth Ave. (Fox) (2,400; 25-35-50) "Free Soul" (M-G). Held over extra four days for $6,000; first week, $17,500, fine. "Man In Possession" (M-G) opened today (Monday).

Music Box (Hamrick) (950; 25-35-50) "Gold Dust Gertie" (WB). Going oke and indications are for $5,000. Last week six days of "Svengali" (WB), in second week, just medium at $3,000.

Liberty (Jensen-von Herberg) (2,000; 25-30) "Air Police" (Tiff). Using lots of printer's ink for this one; headed for big week of $6,000. Last week "Command Performance" did $6,200.

Orpheum (RKO) (2,700; 25-60) "Everything's Rosie" (Radio) and vaude. Strong on $12,500. Only stage fare now in town. Last week "Good Bad Girl" slumped to $10,000.

Coliseum (Fox) (1,800; 25-35) "I Take This Woman" (Par) and "Hush Money" (Par), split. Around $4,500. Last week "Gentlemen's Fate" (M-G) and "Six Cylinder Love" (Fox) fair for $3,000 on six days.

5 Houses are Closing in Birmingham–3 Stay Open

Birmingham, July 6.
(Drawing Population, 325,000)

It's a blue Birmingham. Notices at five downtown houses have been handed out effective July 18. Theatres will remain closed indefinitely, probably until cool weather sets in. They are the Galax, Empire, Strand (first runs) and the Royal and Capitol, second runs, owned by Birmingham Theatrical Co., and two or three months ago purchased from Publix. It leaves three theatres open in the theatrical section. The Alabama and Ritz will be the only first runs with Rialto playing seconds.

Highlight of this week will be "Young Sinners" at the Alabama. First of Bobby Jones' shorts here, too.

Estimates for This Week

Alabama (Publix) (2,900; 25-35-60)—"Young Sinners" (Fox) and vaude. Good for $14,000. Last week "Free Soul" (M-G) okay on $1,350.

Ritz (RKO) (1,600; 25-40)—"Five and Ten." Nice week likely at $4,000. Last week "Smart Money" (WB) same.

Strand (BTAC) (800; 25-40)—"Forbidden Adventure" (Par). Mitzi Green played up; will draw pretty good $3,300. Last week "Quick Millions" (Fox) a poor $2,900.

Empire (BTAC) (1,100; 25-40)—"Vice Squad" (Par). One of the best bets in town, $3,500. Last week "Always Goodbye" (Fox) $3,200.

Galax (BTAC) (500; 15-25)—"Girl Habit" (Par). Moderately good, $1,000. Last week "Three Girls Lost" (Fox) same figure.

NEW HAVEN DULL

"Night Angel," $11,500—"Man in Possession," $10,500

New Haven, July 6.
(Drawing Population, 300,000)

Things generally are holding at a low level. Even exploitation has been cut to a minimum.

The circus took some coin away from the picture houses last week.

Estimates for This Week

Paramount (Publix) (2,353; 65)—"Night Angel" (Par) and unit. Aimed for about $11,500. Last week "Girl Habit" (Par) did $9,500, thin.

Fox Poli (Fox) (3,040; 65)—"Man in Possession" (M-G) and vaude. Should do mild $10,500. Last week "Five and Ten" (M-G) skidded to $9,500.

Roger Sherman (WB) (2,200; 60)—"Broadminded" (WB) and "Mother's Cry" (WB) will get moderate $5,500. Last week "Kiki" (UA) and "Big Business Girl" (FN) at $5,200.

Bijou (Fox) (1,536; 50)—"Gigolo" (M-G) and "Beyond Victory" (Pathe). Looks about fair $3,700. Last week "Goldie" (Fox) and "Annabelle's Affairs" (Fox) got most of town's business with nice $4,800.

BUFFALO TAKES IT HARD

$15,000 Mediocre for "Smart Money" —"Laughing Sinners" Tops at $20,000, Great Lakes

Buffalo, July 6.

Heat is again withering business. Not even the refrigerated houses are showing much.

Estimates for This Week

Buffalo (Publix) (3,600; 30-40-65)—"Smart Money" (WB). Scales to about mediocre $15,000. Last week "I Take This Woman" (Par) $13,800, bad.

Hipp (Publix) (2,400; 25-35-50)—"Donovan's Kid" (Radio). Good picture probably won't get over ordinary $8,000. Last week "Six Cylinder Love" (Fox) around $6,100, poor.

Century (Publix) (2,400; 25-35-50)—"Big Business Girl" (FN). Feeling the weather and probably not over a weak $7,500. Last week "Always Goodbye" (Fox) down to $6,200.

Great Lakes (Fox) (25-35-50)—"Laughing Sinners" (M-G). May go to $20,000, pretty good. Last week "Free Soul" (M-G) short of $25,000, okay.

Lafayette (Ind) (3,400; 25-35-50)—"Lion and Lamb." Looks down to around $6,500. Last week "Lover Come Back" (Radio) over $7,000.

'Newly Rich' Is Denver's Standout on $4,250, Rialto

Denver, July 6.

"Newly Rich" is comparatively making the best showing this week at the Rialto. Other houses are below average.

Estimates for This Week

Huffman's Aladdin (1,500; 35-50-75)—"Hell Bound" (Tiff). On way to a fair $6,000. Last week "Black Camel" (Fox) $9,000, okay.

Denver (Publix) (2,300; 25-35-65)—"Man in Possession" (M-G). Seems fair for $14,000. Last week "I Take This Woman" (Par) around $13,000.

Paramount (Publix) (2,000; 25-35-50)—"Chances" (FN). Also doing fairly, $7,000. Last week "Vice Squad" (Par) showed little.

Rialto (Publix) (1,040; 25-35-50)—"Newly Rich" (Par). Will show a good $4,250. Last week "Big Business Girl" (FN) $2,250.

Huffman's Tabor (1,900; 25-35-50)—"Iron Man" (U). Seems headed for moderate $9,000. Last week "Annabell's Affairs" (Fox), $7,000, new low for house under Huffman.

Cincy's Happy Duo, Fight Films $4,000 And Albee $22,000

Cincinnati, July 6.
(Drawing Population, 700,000)

Despite balmy week-end weather and improved film fare, the drop over the Fourth will dent first run takes this week. The Strand's Schmeling-Stribling fight pictures rate as a strong draw and will lift that crimson headache to a summer high.

Some 33 locals are appearing in the Albee's revue this week, which ought to mean something.

Estimates for This Week

Albee (RKO) (3,300; 35-75). "Up Pops Devil)) (Par) and vaude. Film and Harry Langdon plus local act; $22,000 is sweet jingle. Last week mediocre vaude and "Iron Man" (U) reached $18,000, fair.

Palace (RKO) (2,700; 30-50). "Chances" (FN). Plodding at moderate $9,500 pace. Last week. "Daddy Long Legs" (Fox), $8,000, fine.

Lyric (RKO) (1,400; 30-50). "Free Soul" (MG). Held over on strength of last week's $16,500; should fetch fair $10,000 this week.

Capitol (RKO) (2,000; 30-50). "Forbidden Adventure" (Par). Cast names mostly responsible for prospective $8,500; not too good. Last week $6,500 on "Transgression" (Radio).

Keith's (Lisbon) (1,600; 30-50). "Lonely Wives" (Pathe). Critics praised, but doesn't look like over $3,000. Last week about same for "Meet the Wife" (Col).

Strand (RKO) (1,350; 25-40). "Hot Heiress" (FN) and Schmeling-Stribling fight film. Bout views solely credited with extraordinary leap to very good $4,000. Last week "Laugh and Get Rich" (Radio), $1,800.

Family (RKO) (1,140; 20-35). "Son of the Plains" (Ind) and "Laughing Sinners" (MG). Second run, probable second grand split on week; poor but average. Same last week with "Everything's Rosie" (Radio) and "Shipmates" (MG).

DeLeon Moves Around

Hollywood, July 6.

Walter DeLeon, writer, has been recalled by Warners. No scribblers are currently working at Burbank, but they start again July 15.

DeLeon took a month or more layoff so that the studio could farm him to Universal for "The Spirit of Notre Dame" which Russell Mack is directing.

Portland Patrons' Pre-Knowledge On Pictures—Gag Publicity Cold

Portland, Ore., July 6.
(Drawing Population, 400,000)

They still shop around for pictures. Much evidence about public off gag publicity, figuring there's a catch to it. Success of RKO Orpheum in selling vaude names thought due to some extent to public's picture diffidence. It's certain the patron gets his lowdown on films prior to local exploitation. Local house must click by shouting its wares, but the quality angle is already established.

One example of this was Fox Broadway's o.k. results with "Daddy Long Legs" (Fox). It clicked for three weeks at a time when many pictures going floppo. Broadway is following this week with "Free Soul" (M-G) and holding the pace.

Big 3,500-seat Paramount has dancing school, free for all patrons, as okay come-on stunt. House building biz on F&M shows, with pictures taking the ups and downs.

Hamrack's Music Box ringing the bell at 25c with WB's "Gold Dust Gertie." Will do a fair week at $5,000.

Estimates for This Week

Paramount (FWC) (3,500; 25-60), "Man in Possession" (M-G) with F&M stage show. Going good enough for about $13,000. Last week "Just a Gigolo" (M-G) held up fairly for $12,500.

Broadway (Fox-Portland) (2,000; 25-60), "Free Soul" (M-G). Clicking with big campaign on; likely $13,500 and will hold over. Last week "Daddy Long Legs" (Fox) did $6,500 in third week, $9,000 second, $12,000 first. Best b. o. results in this house for months.

Orpheum (RKO) (2,000; 25-60), "Up for Murder" (Radio). House still plugging vaude in big way. Likely this a fair week at $10,000. Last week had "Transgression" (Radio) and vaude getting $8,700.

Music Box (Hamrick) (2,000; 25c all day), "Gold Dust Gertie." May get fair $5,000. Last week for "Maltese Falcon" (WB) good enough at $6,000.

'WOMAN' NEAR $18,000; 'TERROR' FAIR IN WASH.

Washington, July 6.
(Drawing Population, 450,000)

Looks as if "Free Soul" will get the honors this week. Everything starved over the week-end.

Estimates for This Week

Columbia (Loew) (1,232; 35-50)—"Free Soul" (M-G). Will do about $8,000; Metro spending extra dough for run of the paper advertising. Last week "Lawyer's Secret" (Par) about $4,800 on second week.

Earle (Warner) (2,244; 25-35-40-60-70)—"Broadminded" (FN) and vaude. Will be near $16,000. Last week "Chances" (FN) a slim $15,000.

Fox (Fox) (2,434; 15-25-35-60)—"Holy Terror" (Fox). Will do well if getting fair $18,500. Last week "Black Camel" (Fox) possibly $24,000.

Metropolitan—"Men of the Sky." Possibly $4,000. Last week "Stepping Out" bordered on $3,800.

Palace—"I Take This Woman" (Par), and unit. Indicates neat enough $18,000. Last week "Laughing Sinners" (M-G) and Waring's Pennsylvanians over $20,000.

Keith's (RKO) (1,875; 35-50)—"Sweepstakes" (Pathe). Somewhere around $7,000 this week. Last week "Up for Murder" (U) around $6,500.

Stage Act Giving Lead For Balto to Century This Week with $21,000

Baltimore, July 6.
(Draw Pop., 850,000)

Baltimore is a one-show town. That is one big b. o. show. Usually the heavy gross does a pendulum between the Century and Stanley, according to the attraction. Sometimes it is diverted to another house for anything extraordinary. This does not mean that biz is bad at the houses lacking the week's big attraction, but it's seldom that two b. os. ring the bell for big money in the same week.

Last week was the Stanley's turn and "A Free Soul" the reason. This week things are more evenly divided between Loew's two friendly enemies, Stanley and Century. Waring's Pennsylvanians on the latter stage are excellent b. o. bait, while young Bob Montgomery, just now a local fav., is the lure at the Stanley. It's hardly even money, however. The Century should surge ahead by at least a couple grand.

No change in the dark house lineup and this is aiding open ones. Wheeler and Woolsey, always good at Keith's b. o., are drawing well there this week in "Everything's Rosy." "Just A Gigolo," big money at the Century, is day-and-dating at the Valencia and Parkway, and doing well, particularly at the latter "Maltese Falcon" at the Met, and "Their Mad Moment" at the New, satisfactory.

Auditorium, dark for summer, is scheduled to reopen in fall, but this time at a pop scale. The road show policy which was off and on last season, is out. New arrangement whereby Schanbergers get first run Warners, plus Columbias and Universal, make this unnecessary.

Estimates for This Week

Century (Loew) "Chances" (3,200; 25-60). Picture steps aside in favor of stage show as best draw. Waring's Pennsylvanians getting the day-time rush and usual night intake. Looks like the town's topper at about $21,000. "The Girl Habit" last week, overshadowed by Shearer at Stanley, this despite Wesley Eddy heading stage show. Eddy liked here and and scored personal success. Feature of stage show was a juvenile song and dance miss from radio. Wm. Saxton. Loew's city manager, discovered her at local Station WFBR, and she was billed as "Miss Half Pint," stopping every show. Gross was good but not remarkable $19,000.

Stanley (Loew) "Man In Possession" (3,600; 25-60). Montgomery, who once played second parts in dramatic stock in this town, is now screen fav here. Doubtful whether he alone can offset the Century tide, and week looks like a good, but not remarkable $19,000. "A Free Soul," last week, week's big draw. Some criticism of Shearer's acting in this one but it didn't slow up the b. o. pace, and week was all to the good at a fine $23,000.

Valencia (Loew) "Just A Gigolo" (1,500; 25-35). This one b. o. wow at the Stanley and should turn a good if not big week at this elevator stand; $3,500. "Men Of The Sky," last week, first run, fair $3,000.

Parkway (Loew) "Just A Gigolo" (1,000; 25-35). Should draw very well at this day-and-dated stand, and despite opposition, get good $4,700. "Five and Ten," last week, ran relatively better than when at Stanley, $4,200.

Keith's (Schanbergers) "Everything's Rosy" (2,500; 25-50). Wheeler and Woolsey duo usually draw 'em in at this house, and this should prove no exception. May reach very good $11,000. "Night Angel," last week, went well over predicted figure, Carroll and March proving popularity by $10,500.

New (M. Mechanic) "Their Mad Moment" (1,400; 25-50). Stiff competition holding down gross. Looks like fair week at $7,000. "Hush Money," last week, felt the competition for fair $6,500.

Metropolitan (Warners) "Maltese Falcon" (1,300; 25-50). Maybe pretty good $4,800. "Svengali," last week, at pop prices, following road showing at Auditorium. Didn't get anything handsome. Fair $4,500.

MAJ.'S 2 FILMS STILL FRONT IN PROV.–$13,000

Providence, July 6.
(Drawing Population, 315,000)

Appears as though nothing can beat the Majestic's double features out of first place. Holiday and hot weather having the expected effect.

Estimates for This Week

Majestic (Fay) (2,200; 15-50)—"Svengali" (WB) and "Party Husband" (WB). John Barrymore pulling; slow start but splendid chance of pick-up; may be $13,000. Last week "Young Sinners" (Fox) and "Women Men Marry" (Headline) around $12,800.

Loew's State (3,500; 20-50-75)—"Man in Possession" (M-G). House has been off for weeks; nothing to indicate that this will change routine; possibly $10,000. Last week "Indiscreet" (UA) just class draw and low at $9,500.

Paramount (2,200; 15-50)—"Women Love Once" (Par). No names with drawing power but femme angle may spruce for last half; can't hope for much over $5,500. Last week "Girl Habit" (Par) only $4,000, very deep.

RKO Albee (2,500; 15-50)—"Ex-Bad Boy" (U). Looks very quiet at $4,500. Last week "Sweepstakes" (Pathe) same figure.

RKO Victory (1,600; 15-50)—"Three Who Loved" (Radio). Doubtful of $3,000. Last week "Lover Come Back" (Col); pretty weak at $2,500.

Fay's (1,600; 15-50)—"Annabell's Affairs" (Fox), and vaude. Pacing nicely because of vaude; chance for $6,000. Last week "The Millionaire" (WB), brought back for second week, strong at $6,800.

Screen and Stage "Possession" Wallop Each Other in L. A.; Two Warner Theatres Split $18,000

Los Angeles, July 6.

Heat and the holiday week-end left the box offices gasping for want of admissions, although everything considered, the general pace wasn't as bad as might be expected. Biz generally almost on a par with last week.

Strong exceptions are "The Man in Possession" (M-G-M at the State, around $17,000, a rank disappointment considering the nifty $31,000 rung up by Robert Montgomery on his first starrer, "Shipmates," at the same house some weeks ago. Montgomery's strong personal draw looks to have repeated itself at the Hollywood Pantages. This slow pace may be thus ascribed to the simultaneous stage and screen versions of "Possession," with Sid Grauman's legit entry having opened at the Mayan a fortnight ago. To aggravate the situation Grauman's show also started slipping fast, and Sid inaugurated a 25c. legit scale, ranging his matinees from two-bits to $1 for the play, and 25c. to $1.50 nights, with Douglas Fairbanks, Jr., starring in the stage version.

"Tabu" at the United Artists opened under $8,000 and will stay only one week. "Night Angel" (Par) is pencilled in for July 8.

"Rebound" in the third and final week is out a week ahead of schedule. It never did get started. Under $3,500 on its final stanza with "Smiling Lieutenant" (Par) opening July 10.

Estimates for This Week

Carthay Circle (Fox) (1,500; 50-$1.50) "Rebound" (RKO-Pathe) (3rd, final wk). Never got started. Under $3,500 on the blow-off week with four originally pencilled in. Last week under $3,900. "Smiling Lieutenant" (Par) opens July 10.

Chinese (Fox) (2,028; 50-75) "A Free Soul" (M-G) (2nd wk.). Best entry yet on the Chinese's new two-a-day straight picture policy, with around $6,500. Not bad for second week. Opened at over $13,000. Four weeks' likely day-and-dating with the Criterion.

Criterion (Fox) (1,600; 35-65) "A Free Soul" (M-G) (2nd week). Around $8,500 okay. Got $15,600 on its opening week. That's strong these days, but normally not sensational.

Egyptian (UA-Fox) (1,800; 40-65) "Lawyer's Secret" (Par). Under $1,800, poor. Last week "Dishonored" (Par) so-so at just over $2,-300.

Orpheum (2,270; 25-50) "Seed" (U) (4th, final week). Suddenly decided to stay a fourth week for want of anything better. The $6,-000 for third week prompted the holdover with under $5,000 for the final lap and still somewhat in the black because of the terms.

Pantages (Fox) (2,700; 20-40-65-90) "Young Donovan's Kid" (RKO). Mild at under $10,000. Last week's "Strangers May Kiss" (M-G), $10,-250, not bad.

Paramount (Publix) (3,595; 25-75) "The Girl Habit" (Par). Holiday did crazy things to film with $10,500 on week very bad. Last week "Confessions of Co-Ed" (Par) just over $14,000, fair.

RKO (2,950; 30-65) "Three Who Loved" (RKO). Off at under $10,-000. Last week's "Just A Gigolo" (M-G), a Metro entry, over $10,600.

State (Loew-Fox) (2,024; 35-$1) "The Man in Possession" (M-G). Somehow they're passing up this one. Legit competition one reason advanced. Poor at $17,000. Last week "Five and Ten" (M-G), $19,-700.

United Artists (Pub-UA) (2,100; $5-$1) "Tabu" (Par) (1st week). Under $8,000. Means only one week with "Night Angel" (Par) next. Last week, third and final week of "Indiscreet" (UA), under $6,000.

Wilshire (Fox) (2,296; 35-60) "Laughing Sinners" (M-G). Not bad at $3,500, with strong Crawford draw again figuring. Last week's "Lawyer's Secret" (Par), at $4,300 not bad, either.

Downtown (WB) (1,800; 25-50) "Big Business Girl" (FN). Under $9,000. Nothing to brag about, with house recognizing basic weakness through ballyhooing Bobby Jones (WB), and the "Adventures in Africa" (WB) serial and a Primo Carnera short as a four-ply feature. Final week of "Smart Money" (WB), which held over for a second stanza, disappointing at $8,200.

Hollywood (WB) (2,756; 35-50) "Big Business Girl" (FN). Over $9,000 weak. Same supporting line-up as at its downtown day-and-dater. "Smart Money" (WB) holdover, $8,500.

FIGHT PILMS ARE BEST IN COLUMBUS AT $5,000

Columbus, July 6.
(Drawing Population, 475,000)

The Fourth brought havoc and this week will be far below what it should total.

The Schmeling-Stribling fight talkers had them plowing into the Majestic as never before, however. They were added to the regular feature without a price boost. "Free Soul," at the Broad, and "Girl Habit," at the Palace, look like fair biz.

Estimates for This week

Palace (RKO) (3,000; 25-50)—"Girl Habit" (Par). Pointed toward nice $8,800, far above recent average. Last week "Transgression" (Radio) off at $4,600.

Ohio (Loew-UA) (3,074; 25-50)—"I Take This Woman" (Par), and unit. Stage show helping but house will only see about $11,500, very poor. Last week "Annabelle's Affairs" (Fox) down at $13,400.

Broad (Loew-UA) (2,500; 25-50)—"Free Soul" (M-G). Will prove top draw but bad start will hold it to $10,500. Last week "Laughing Sinners" (M-G) weak and at close for just $10,000.

Grand (Neth) (1,100; 25-50)—"Big Business Girl" (FN). No better than last week, which was a light $3,400 on "Gold Dust Gertie" (WB).

Majestic (RKO) (1,100; 15-30). Pictures of heavyweight title bout added to "Three Who Loved" (Radio) should give this low price house one of its best weeks, if not the best; looks $5,000 at least. Last week "Branded" and "Sky Raider," spit, just fair at $2,700.

"Free Soul" $21,000; Newman-Lib in New Hands and $13,500

Kansas City, July 6.

"Night Angel," at the Newman, and "Smart Money," at the Liberty, are the features with which two houses start their campaign under the Publix-Dubinsky banner. For the Liberty it's a change to a first run policy and for the Newman it's a new price schedule, with a dime for the kids at all times. The Dubinsky's decision to introduce Sunday openings for both houses again is being watched. Week promises well for both spots.

Unusually hot weather last week hurt everything.

Estimates for This Week

Loew's Midland (4,000; 25-50)—"Free Soul" (M-G). Norma Shearer a best bet here; looks like week will click around $21,000, splendid. Last week "Just a Gigolo" (M-G), $14,200.

Mainstreet (3,200; 25-35-50-60)—"Chances" (FN) and vaude. Good program at bargain prices will be close to $19,500, okay. Last week "Everything's Rosie" (Radio), $19,-000, vaude responsible.

Newman (1,890; 25-35-50) — "Night Angel" (Par). First time in couple of years house has sold its show for less than 60-cent top. Nancy Carroll a favorite here; indicates around $9,000.

Liberty (1,000; 25-35-50)—"Smart Money" (WB). With its front and lobby all dolled up house into first run division and will likely give its new sister, the Newman, just a door away, some real competition; Sunday opening quite gratifying to managers who were not sure what change to higher prices would do; will show about $4,500.

Boston Remains Weak But State's $20,000 O. K.

Boston, July 6.
(Drawing Population, 850,000)

Business is still on the blink. After the holiday, Monday, was wet. It might help.

Estimates for This Week

Met (Publix) (4,380; 50-75) "Night Angel" (Par). May get $30,000 or a bit more, weak. Last week "I Take This Woman" (Par) got $26,-700.

Keith's (RKO) (4,000; 35-50-60) "Ex-Bad Boy." Will have tough job going over light $15,000. Last week "Sweepstakes" (Radio) not the drawing card, house having toughest weeks in history, $9,500.

Keith-Boston (RKO) (3,000; 50-60) "Arizona" and vaude. Will do better than sister house for $16,000. Last week "Three Who Loved" (Radio) got poor $13,300.

Loew's State (4,000; 35-50-60) "Free Soul" (M-G). Ought to raise ante as Norma Shearer is attraction here; may rise to fine $20,000. Last week "Never The Twain" (M-G) got $10,200, poor.

Fenway (1,360; 30-60) "Daddy Long Legs" (Fox). May get $6,000. Last week same film got $6,200, good.

Uptown (1,700; 30-60) "Smart Money" (WB). Here for second week and looks like fair $6,000. Same film $6,500 last week.

'HORN' AND 'MONEY' OK WITH $20,000–$14,000

Newark, July 6.
(Drawing Population, 850,000)

Third hot week-end won't aid, but "Trader Horn" big—Fourth or no Fourth.

Estimates for This Week

Branford (WB) (2,350; 20-35-50)—"Smart Money" (WB). New prices and policy, but should reach good $14,000. Last week "Up for Murder" (U). $13,000.

Little (Fine Arts Theatre) (299; 30-60)—"Die Letzte Nacht" (Phoebus). May do fair $1,000. Last week "Die Hose" (Phoebus) bad at $700.

Loew's State (2,780; 30-50)—"Trader Horn" (M-G) and vaude. May reach smash $20,000. Last week "Never the Twain" (M-G) fair at $13,000.

Proctor's (RKO) (2,650; 25-40-50-60)—"Sweepstakes" (Pathe) and vaude. Fair at $12,500. Last week "White Shoulders" (Radio) about $13,000.

Terminal (Fox) (1,900; 25-50)—"Annabelle's Affairs" (Fox). No excitement at $5,000. Last week "Daddy Long Legs" (Fox), over $6,000, good for third week.

Rain May Save Philly—"Falcon" Won't Top $37,000

Philadelphia, July 6.

Only chance for any real business this week is rain or very unseasonable weather. The Fourth was hot and rainless and everybody cleared out.

A rather commonplace collection of films isn't helping matters any. A strong rumor that another downtown picture house will be closed within a short time, although the Aldine, Boyd and Locust are all dark, and none of the legit houses are offering pictures, the over-seating problem is as acute as ever.

Only the Mastbaum, among the bigger houses, has been doing any kind of business, and this house has had plenty of trouble, too.

Estimates for This Week

Mastbaum (4,800; 35-50-75)—"Maltese Falcon" (WB). Doesn't look so hot; ordinarily $37,000 might be expected, but due to the holiday likely to fall a couple of grand below that. Last week "Free Soul" (M-G) very good at $41,000; best in some time here.

Stanley (3,700; 35-50-75)—"Chances" (FN). Held over, not because of good business but through inability to get a suitable booking to follow; likely to be yanked early this week; maybe $9,000. Last week $12,000.

Fox (3,000; 35-50-75)—"Annabelle's Affairs" (Fox). Miserable start not likely to be counteracted by strong trade later this week; lucky if hitting $23,000. Last week "Daddy Long Legs" (Fox) about $20,000 on second week, good.

Earle (2,000; 25-65)—"Broadminded" (FN), and vaude. Joe Brown comedy plus eight acts not over fair $17,000. Last week "Five and Ten" (M-G) about $18,500, rather good.

Keith's (1,800; 35-50-75)—"I Take This Woman" (Par). Maybe lukewarm $12,000. Last week "Forbidden Adventure" (Par) about $15,000.

Stanton (1,700; 25-65)—"Arizona" (Col). Sudden booking and started badly; no power near $7,000. Last week "Hell Bound" (Tiff) under $8,-000.

Karlton (1,000; 50)—"Free Soul" (M-G). Moved over from Mastbaum and should rate $6,000; normally $8,500 could be expected. Last week "Smart Money" (WB) about $5,500, bad.

Arcadia (600; 50)—"Kick In" (Par). First run for a change and fair $3,500. Last week "Lawyers Secret" (Par) about $3,000.

No Big Broadway Totals This Week, but Theatres Up After Waging Heat-Holiday Struggle

HEAT WORRIES MONT'L; $9,000 MAY BE BEST

Montreal, July 6.
(Drawing Population, 600,000)

Hottest weather of the century has practically killed all the film houses in town. Office buildings are letting out employes at four p. m., and they all get into the country or the nearest swimming pools. Amusement parks getting the best play of all. In addition to the heat, the theatres have nothing special to offer.

Palace has "Free Soul" this week, but it isn't likely to get five figures. Possibly $9,000 and maybe under that. Princess is light with a British picture, "The Middle Watch."

Estimates for This Week

Palace (FP) (2,700; 75), "Free Soul" (M-G). Might do well if weather cools, but outlook is for tropical sun and house will be barely out of red with $9,000. Last week suffered from same cause and "Lawyer's Secret" (Par) barely got $9,500.

Capitol (FP) (2,700; 60), "Always Goodbye" (Fox) and "Annabelle's Affairs" (Fox). Do not rate highly and $8,000 will be good. "Svengali" (WB) and "Party Husband" (WB) last week around $7,500.

Loew's (FP) (3,200; 35-60), "Never the Twain" (M-G) and vaude. Not much in sight here, but may be $8,500. Last week "Bad Sister" (U) and mediocre vaude about $9,000.

Princess (CT) (1,600; 35-60), "The Middle Watch" (British). Cannot hope for much above $5,000. Last week "Woman Hungry" (WB) collected about $6,000.

Imperial (FP) (1,900; 25-40), "Perfect Alibi" (Radio) and "God's Gift to Women" (WB). Not likely to get more than $2,500. Last week "Lady Who Dared" (WB) and "Hook, Line and Sinker" (Radio) couldn't gross better than $2,800.

Cinema de Paris (Ind) (600; 25-50), "Maison de Danse" (French). Just another foreign, $1,500. "Monsieur le Duc" (French), last week, another flop at $1,200.

$34,500 Swell for "Soul"-"Rich" in 2 Houses at $8,500

Pittsburgh, July 6.
(Drawing Population, 1,000,000)

Regardless of heat, holiday exodus and everything "Free Soul's" expected to crack everything wide open at the Penn this week. Seems a sure minimum of $34,500, record breaking for this time of year.

On the other hand the Stanley is taking a bad beating on "Broadminded." Fulton and Sheridan Square have "Forbidden Adventure," being shown in New York as "Newly Rich," and looks like satisfactory week for both of them.

Estimates for This Week

Fulton (Shea-Behman) (1,750; 10-15-25-35-50) — "Forbidden Adventure" (Par). Got grand notices and likely to beat climate with creditable $4,500, okay; title, however, not helping, many figuring it a love soiree; being released elsewhere as "Newly Rich." Last week "Girl Habit" (Par) around $3,000, n. g. hot.

Harris (WB) (2,000; 10-20-30-40)—"Men of Sky" (FN) and "In Old Cheyenne." Typical double feature for Diamond street grind; looks like ordinary $2,000. Last week "Too Young to Marry" (FN) and "Son of Plains" about same.

Penn (Loew-UA) (3,300; 25-35-60-75)—"Free Soul" (M-G) and stage show. A natural in this burg where star is possibly bigger than any other in pictures; standees and lobby lines even over week end; should see corking $34,500. Last week "I Take This Woman" (Par) pretty bad at $16,000.

Sheridan Square (RKO) (1,800; 10-15-35-50) — "Forbidden Adventure" (Par). Perfect for this neighb spot; should come through with nice $4,000. Last week "Girl Habit" (Par) around $2,900.

Stanley (WB) (3,600; 25-35-60)—"Broadminded" (FN) and stage show. Unimpressive and with stiff comp from Penn, block away, hardly indicates more than $15,000, very poor. Last week "Up for Murder" (U) around $23,500 chiefly on strength of locally produced stage show.

Warner (WB) (2,000; 25-35-60)—"Annabelle's Affairs" (Fox). May get by to ordinary $6,500, considered satisfactory with weather, etc. Last week "Always Goodbye" (Fox) down to $5,400.

The guy who said "it isn't the heat, it's the tupidity," was wrong. It is the humidity. That and the heat and the holiday. What those three factors did to the Broadway film spots last week is bound to make anything they do this week look better.

Theatres, as a whole, did some fancy deep sea diving last week, but the current seven days should be more cheerful. After touching $49,000 and $55,000, the Paramount and Roxy, respectively, figure for about $57,000 and $65,000 this week. More if there's any kind of a weather break. The Capitol also felt the load, but may reach a good $70,-000 on "Laughing Sinners" this week. "Girl Habit" and "Black Camel" presently hold the screens at the Paramount and Roxy.

The Strand will again be around $14,500, a quite moderate total, this time with "Broadminded." At the Rivoli "Newly Rich" picked a bad week to debut, coming in last Thursday (2) night, but stands a chance to nibble at $23,000 for its opening week. Normally that's a very poor first week sum for this house. Under conditions, however, the film may place a better second stanza on display.

In the face of everything the Winter Garden can be said to be standing up exceptionally well on "Smart Money." Feature is apt to be around $26,000 on its third week after tapping $35,000 on its second. "Maciste in Hell" is doing well enough at Warners, where it's apt to top its opening figure of $2,000. Mayfair is holding "Sweepstakes" until Wednesday (8), at which time "Woman of Experience" (Pathe) arrives. Racetrack film could only show $12,000 here, which is much too light, but can class as fair under last week's torrid conditions.

Estimates for This Week

Astor (1,120; $1-$2) "Free Soul" (M-G) (6th week). Slapped last, but may pick up again.

Criterion (836; $1-$2) "Smiling Lieutenant" (Par) (7th week). This Chevalier holding up, though felt last week's exodus too.

Capitol (5,400; 25-85-$1.50) "Laughing Sinners" (M-G). Crawford feature indifferently treated by dailies but name may reach $70,000, if so that's very good. Last week "The Prodigal" (M-G) dropped to $51,400.

Mayfair (2,200; 25-40) "Sweepstakes" (Pathe) (2nd week). Very light and exits Wednesday (7). Jockey film only $12,000 last week. Figure doesn't warrant holdover normally.

Paramount (3,664; 65-85-$1) "Girl Habit" (Par). House may perk currently with Morton Downey as aid on stage; may sprint for $57,000, fair. Last week "Women Love Once" (Par) went under at $49,100.

Rialto (2,000; 25-40). Two days of "Fu Manchu" (Par) and five of "Thunderbolt" (Par). Boosted revival pace to $5,200.

Rivoli (2,200; 40-65-85-$1), "Newly Rich" (Par) (1st week). Originally slated for three weeks; $23,000 start subject to conditions.

Roxy (6,200; 50-75-$1.50), "Black Camel" (Fox). With a weather break should rise to pale $65,000. Last week "Annabelle's Affaires" (Fox) only $55,000.

Strand (2,900; 25-50-75), "Broadminded" (WB). Around $14,500 will be moderate in the heat. Last week $14,300 for "Gentleman's Fate" (M-G), last of two Metro features which were shown here in successive weeks.

Warners (1,100; 50-75), "Maciste in Hell" (Pitauga). Foreign film doing fairly well; currently feature on second week and looks to slightly top opening figure of $2,000.

Winter Garden (1,418; 35-85-$1), "Smart Money" (WB) (3d week). Around $26,000 and not so bad as things stand. Second week of $35,-000 very good with other spots collapsing.

Tacomans Stay Home on 4th—3 First Runs $11,500

Tacoma, July 6.

Brisk trade at opening this week due to holiday crowd in town being greater than those leaving town. Also the Broadway being dark is helping the remaining houses.

First time in years that Tacoma has had so few first runs.

Estimates for This Week

Orpheum (RKO) (1,500; 25-35-50-60), "Three Who Dared" (Radio) and "Ex-Bad Boy" (U), split. Vaude first half going okay with indicated $5,000; only stage show in town.

Blue Mouse (Hamrick) (650; 25-35-50), "Maltese Falcon" (WB). Nice week in sight on $3,000.

Rialto (Fox) (1,200; 25-35), "Man in Possession" (M-G). Going very well for $3,500.

Film Stocks All Drift Unchanged In Dull Session Awaiting News; Street Looks for Soft Spots Soon

The stock market went through one of the dullest and most featureless sessions in weeks while traders waited for news from Paris on the debt negotiations. The film stocks drifted aimlessly, in minor volume and just under the levels established on the closing day before the holiday.

Interest has begun to lag in the administration's world debt program and it is generally accepted that the best that could be expected from a definite favorable decision would be a brisk temporary run up. Speculators for the turn then would make a concerted rush to cash in and a sharp reaction probably would ensue.

The moratorium has done its part in pulling the market out of the doldrums and its probable benefit seems to have been amply discounted. What presses just now with increasing force is the prospect that the next few weeks of July are sure to bring out a flock of pretty sour financial statements covering the operation of business through the second quarter. Until they have been taken and absorbed they stand as a barrier to any permanent progress in list prices.

Once they are over, the financial community can begin to look forward to possibilities for autumn business improvement with close attention to the basic indications of trade. The quarterly reports should be out of the way by the end of this month, which encourages the Street to look for the passing of this phase of the market by July 25 or thereabouts. Chart readers acquiesce in fixing this approximate date and look to see the graphs move into a new stage.

Meanwhile the progress of the Paris negotiations is likely to inspire daily dips and bulges as it reflects gains or losses in the diplomatic engagement abroad.

Study of the outlook over the holiday appeared to bring no great cheer to traders. Yesterday's (Mon.) opening was sharply off. Steel started the day on a trade of more than 5,000 at 103½, off nearly 1½ points, with the picture issues coming out in fairly substantial blocks considerably lower. Warner Bros. opened on 600 off a fraction; Pathe A followed ¼ down at 7⅞; Fox initial transaction was 300 at 20, down a full point. Eastman Kodak badly, starting with a small lot at 149, down 4½ net over night. Loew was also off a full point at 45¾, and RKO slipped a fraction. The selling flurry was over before the end of the first half hour.

Thereafter volume was absent throughout the day and price changes negligible to a fairly steady close to the opening. Day's transactions were under 1,500,000 shares.

Debt Plan Impetus Slows

As last week wore on the market's bull sponsors found it increasingly difficult to steam up traders on the Hoover debt holiday idea, which seemed to have spent its force as a factor. In the face of conflicting reports that came to the market Friday from the Paris conference, the list wavered, and only in the last hour, when the success of the American proposal seemed assured, did the bull forces make any aggressive effort to run prices up.

The industrial leaders were pushed forward with great determination and several minor new tops were established, notably 105¾ for Steel and around 184 for American Tel. & Tel., but the market could not hold the best levels to the close. Yesterday retraced some of the ground when new obstacles appeared in Paris.

Altogether it was an indifferent showing and forecast yesterday's equivocal response to the official Paris news.

Throughout the demonstration the amusements played but minor roles, adding another bit of evidence to the data already at hand that they are not yet ready to go and apparently need more constructive news than has been forthcoming.

At that, what news came out during the week applying to the film stocks was almost without exception favorable. Notable was the statement carried on the ticker and apparently of authoritative origin, that prospects favored the declaration by Loew of the usual $1 extra at the November meeting. Basis of the expectation is that net for the year as reported here last week is running at a rate well above $7.

Yesterday's Prices

Sales.		Open.	High.	Low.	C'ge.
300	Con. F. pf.	14½	14½	14½	+ ½
1,100	East. K.	150	148½	150	−3¼
2,900	Fox A	20½	19⅞	20¼	− ⅜
9,200	Gen. T.	4⅝	4¼	4¼	− ⅜
2,600	Loew	46⅝	45¾	46	− ¾
5,100	Par. P.	27¼	26⅝	27¼	− ¼
3,500	Pathe A.	7⅞	7	7¼	−1
29,600	RCA	21	20⅛	20½	− ½
6,100	RKO	16¼	15⅝	16	− ⅝
4,200	WB	8⅜	8⅛	8¼	− ¼
	CURB				
700	Gen. T. pf.	9	8½	8½	− ½
1,000	Fox	3⅛	3	3	
500	Tech.	7¼	7⅛	7⅛	+ ⅛
100	Tr-L	6⅛	6⅛	6⅛	
	BONDS*				
$25,000	Gen. T.	40¾	40½	40¾	− ¼
30,000	Par-P.	82½	82	82½	+1¼
3,000	Pathe	90½	89⅞	90½	+ ⅛
5,000	WB	41½	41	41	

* 2:10 p. m. figures.

Loew's fiscal year ends Aug. 31.

The year of depression has been particularly kind to Loew, the expected $7.27 comparing with its record of $9.65 in 1930 and $7.91 in 1929.

Dividend Policy

The big corporations are all apparently committed to the policy of making disbursements, as illustrated in the case of U. S. Steel, Westinghouse and several of the railroads, which maintained their dividend rates in the face of failure to earn them, going to surplus for funds for the purpose. That the Loew board would depart from the general practice under the circumstances is scarcely logical and a favorable vote on the extra is accepted as a matter of course.

Loew made only slight response to the discussion of the subject, moving quietly between 45 and 47 and failng to touch its top of 48¼ established on the run up of Saturday, June 27. Sponsors of Loew appear to be content to stand pat at the 47 level. It is noted, however, that no stock is for sale at concessions. It was demonstrated frequently during the week that urgent buyers had to reach "market" orders being executed at ½ or ⅝ above the previous transaction.

The stock shows a disposition to climb, but is apparently being held in check. It has developed a habit of making surprise moves. Such a maneuver appeared Friday morning, when the opening price was 47 against the previous close of 45¾, an overnight jump of 1¼, further evidence of a diminishing supply.

Paramount was largely neglected except for a brisk show of activity during Friday's flurry over the debt news, this stock being particularly sensitive to favorable foreign news, due probably to its heavy interest in Continental production and theatre operation. No other news came to hand affecting it one way or the other. It has now touched a double top just above 28, backing away both times. Apparently waiting for fresh developments to work on, or perhaps deliberately holding back lest a premature start take the edge off the real move based on autumn revival of theatre trade. Financial writers made much of a new cross booking deal between Paramount and Warner Bros., but the item had the appearance of warmed over material.

Flurry in Pathe

Pathe came in for a pre-holiday flurry, running up above 8 Friday, probably representing a clique operation in a low priced issue in an effort to attract a following. Most of the action came in the "A" stock, which has preference features and could easily be made to look attractive in view of the strong appearance of the company's bonds lately. Company put out a new statement, showing profits of $36,941 in the brief portion of the year up to the sale Jan. 29 to RKO, but a net loss, after certain write offs, of $74,000 on the remaining properties up to the middle of May.

On the surface the returns didn't look very encouraging, but as usual, it wasn't the facts that carried conviction, but rather the interpretation put upon them by the ticker performance. It's one of the oddities of the street that traders examine the facts and then look to the ticker to find out whether they're favorable or unfavorable.

Net changes for the week were about a stand-off. Twelve issues in the amusement group lost an aggregate of 11½ points, while eight issues gained an aggregate of 10 points. Most of the losses were fractional, but applied to the important shares, while the gains occurred among the inactive list. Eastman Kodak, for instance, lost more than 3 and Par and Loew were fractionally down, while Loew preferred and Orpheum preferred accounted for the principal gains on small transactions.

FOX THEATRES REVEAL OPERATING LOSS IN '30

General increase in film costs, amortization and operating overhead is given as the reason for the $2,484,824.07 loss, which Fox Theatres Corp. shows for 1930, as compared with a net profit of $2,660,261 for 1929. The loss covers 52 weeks ending Oct. 26, 1930. It comprises around six months of operating by the new management and was not included in the annual financial report of Fox Films Corp.

Although total income increased in 1930 around 56%, the operating overhead jumped 87% above 1929. Total income for 1930 is given as $34,147,859 as compared with $21,741,783 for 1929. Operating expenses for 1930 were $31,349,640 as against $16,728,098 for 1929.

Included in the general expense for 1930 are salaries of overlapping William Fox execs which amounts to somewhere around $500,000, besides other overhanging expense from the old regime and taken up by the new management when coming in about April 15, 1930.

Increased depreciation and financial charges which just about doubled in 1930 as compared in 1929 are among other causes attributed to the loss shown.

The financing charges as reported amounted to $5,954,928 as compared to $3,597,632 in 1929. This includes certain amortization charges and property written off.

FOX THEATRES CORPORATION
And Its Subsidiary, Controlled and Affiliated Companies Condensed Consolidated Statement of Income and Profit and Loss for the 52 weeks ending October 26, 1930

Income:	
Receipts from admissions, rents and result of operations of jointly operated projects	$33,717,078.53
Other income	430,780.71
Total income	$34,147,859.24
Operating expenses	31,349,640.78
Gross profit, from operations, before guarantee	$2,798,218.46
Guarantee receivable, in bonds from owner of former theatre circuit	739,241.18
Total income as above, before financial and other charges	$3,537,459.64
Financial and other charges:	
Interest	$3,353,658.37
Depreciation	1,295,078.77
Amortization	1,280,636.59
Loss on sale of investments and property written off	25,554.87
Total financial and other charges	$5,954,928.60
Balance	$2,417,468.96
Proportion of profit of controlled and affiliated companies applicable to outside interests	67,355.11
Net loss for the fifty-two weeks ending Oct. 26, 1930	$2,484,824.07

Postponing Shorts

Los Angeles, July 6.

Radio is postponing the production of the remainder of the Chic Sale and Ned Sparks shorts until the fall.

First Sale short lately shown. Sparks is now in the east with an RKO vaude route pending.

Harry L. Reichenbach

Harry L. Reichenbach, the most colorful press agent known to show business, died of cancer of the lungs at the Doctors Hospital, New York, July 3. It was known to friends for some time that the silver-haired dapper exploiter could not survive. Visitors were denied him for more than two months. They sought to cheer him by a unique event, "a banquet on the air," staged in the studio of WMCA. Columnists and humorists broadcast words of encouragement while Harry listened in from a radio near his hospital cot.

His remarkable success as a publicist may have aroused the envy of others of the craft, but they all respected Reichenbach's ability and readily conceded he was far better able to sell himself than any other expert in the field. He was not a writer. He conceived stunts which newspapers almost invariably went for. Reichenbach set a new and much higher salary stand for show business publicity.

Always in the background when some unusual occurrence, which later turned out to have a publicity angle, he not only provided many a quiet laugh, but commanded big money. New York editors, wary of stunts, admitted they had been outsmarted by Reichenbach. One was so exasperated over a Reichenbach story that he thought Harry should be banished from New York.

Alert, resourceful and confident, Reichenbach's influence extended quite beyond press-agentry. He was a raconteur and after dinner speaker of high rating among theatrical and newspaper people. His quick wit made him one of the most popular toastmasters. He reversed hecklers and stews at such affairs so effectively that even the latter joined the laughter. His ability to out-think the other fellow made him a Broadway notable.

Exploited "September Morn"

Reichenbach agented any number of Broadway attractions here and on tour, but his talents were not confined to show business. In 1910 he made a deal with a picture dealer to exploit a nude known as "September Morn." He headquartered at Atlantic City for that purpose and before the summer was over the print was nationally known.

Reichenbach was one of the earliest of motion picture press agents, starting with Jesse Lasky. He supervised flash inserts for the trade publications. He handled publicity for Paramount (then known as Famous Players). One stunt attracting particular attention included sketches showing the Woolworth building being torn asunder. That so frightened stenographers they were afraid to enter the building. An attorney protested to Famous, which ordered all the plates destroyed and advised Harry to substitute some less violent ad propaganda for the balance of the campaign. The stunt concerned a film called "Mistress of the World," a foreign made picture.

He was retained for exploitations of moving pictures on Broadway and his reputed salary was as high as $2,000 weekly. While he never cared to write stories, he was a specialist in conceiving eye-arresting ads. The stories of his adventures as he told them seemed more interesting than most fiction yarns, but it is true he visited many strange places. While in South America before he became a figure in New York, Reichenbach contracted a fever which turned his hair white. Because of that he looked older than he was—48. A pet diversion was professional boxing. It is curious that he should so quickly follow the passing of the other white-haired regular at Madison Square Garden—David Belasco. It seems to be a year that sees the demise of too many greats of show business, with Joe Leblong another of the recents.

Harry started as a newsboy. He ran away from home at Frostburg, Md., when 13 and joined a dog and pony show. He drifted to medicine shows and became a spieler, ticket seller and what not. His probable first advance agent job was with the Great Raymond, a magician with whom he traveled below the Equator.

For a time he was in the publicity departments of the Ringling and Forepaugh-Sells circuses. Reaching Broadway, he was sent in advance of touring attractions by a number of managers. His first actual press agent job in the show business was with the Poli circuit.

Spectacular Stunt

In exchange for an interest in the film "Tarzan of the Apes" Reichenbach worked one of his most spectacular stunts, registering a guest in a Broadway hotel as "T. R. Zann" and planting a live lion in the suite, explaining the box contained a piano. The guest in ordering breakfast asked for 25 pounds of steak in one hunk. It made a freak newspaper story, and name of the guest was quickly connected with the "Tarzan" picture. Another of his ideas was spotting a bunch of Turks in another hotel and having them offer a reward of $20,000 to anyone who would locate the daughter of a sheik described as "The Virgin of Stamboul." Picture of that title was announced shortly thereafter.

Abroad

During the world war Reichenbach was in the Intelligence Department and was sent overseas. He was credited with the idea of showering the German lines with propaganda dropped from airplanes. For a time he was shifted to Italy, where his main purpose was to popularize America by exploiting President Wilson. For his work he was given the rank of major, but never used it for personal gratification; in fact, rarely mentioned it. His contacts abroad during the war included Lord Northcliffe, the English publisher, and Gabriel d'Annunzio, the Italian poet.

Mr. Reichenbach was twice wed, and is survived by his widow, Lucinda Bacon Reichenbach, whom he married in 1923. She aided him in copy-writing, and at present is conducting a gown shop on Madison avenue in partnership with Peggy Fears (Mrs. A. G. Blumenthal).

Funeral services were conducted at Temple Emanu-El Monday afternoon. Honorary pall-bearers were Mayor Walker, Harry Hershfeld, Grover A. Whalen, Will H. Hays, A. C. Blumenthal, Jesse Lasky, Sime Silverman, Robert Lehman, Sidney Solomon, Joseph Ridder, Jack Alicote, Maurice Kann, R. H. Cochrane, J. Robert Rubin, A. J. Kobler, Walter Wanger, William Walsh, David Freedman, Lee A. Ochs, Al Lichtman and Joseph Brandt.

Dr. Krass and Harry Hershfield were the sole speakers at the services in Temple Emanu-El, Hershfield spoke feelingly of the deceased as a close friend.

A book of his adventures by Reichenbach is to be posthumously published.

Kenyon as Pathe Fixer

Hollywood, July 6.

Charles Kenyon, among the Warner writers on compulsory vacation, is at Pathe for six weeks as plot doctor and general story critic.

Charles Rogers brought him over to run an optic over all scripts, make suggestions, write additional dialog and snap up draggy situations.

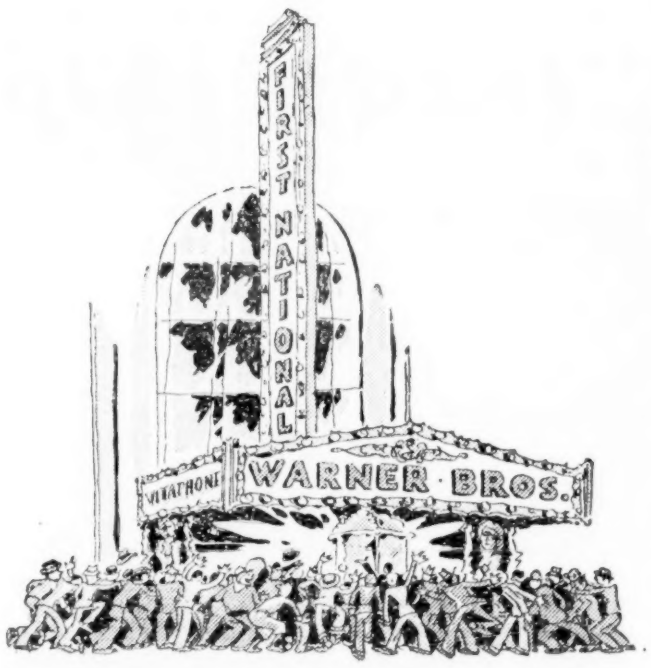
Summary for week ending Friday, July 3:

1931 High.	1931 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net chg. for wk.
			STOCK EXCHANGE				
9	4½	.....	American Seat	..	..	6	
15	3¾	2,700	Consol. Film	8	7	8	+ ½
18⅞	10½	300	Consol. Film pfd. (2)	14½	14	14	− ½
185¾	118	13,500	Eastman Kodak (8)	154	145½	153¼	−3½
38⅝	11⅝	43,700	Fox, Class A (2.50)	22½	19⅛	21	− ½
54¾	36	110,900	Gen. Elec	45¾	42¾	44⅞	−1¼
15½	3⅝	12,000	Gen. The. Eq. n	5	4½	4⅝	− ¼
95	70	.....	Keith pref. (7)	..	..	80	
63½	36⅛	43,400	Loew (3)	48¼	44¼	46¾	− ⅜
98	83	600	Do pref. (6½)	90	87¾	90	+2½
7½	5	100	Madison Square Garden (60)	6	6	6	− ⅞
27	22	.....	Met-G-M pref. (1.89)	..	..	24½	
75	35	10	Orph. pref. (8)	49⅞	49⅞	49⅞	+2
50¼	19⅝	54,500	Paramount (2.50)	28¼	25½	27½	− ⅝
2⅞	1	26,800	Pathe Exchange	2⅛	1½	2	+ ⅜
8⅝	3	27,400	Pathe, Class A	8⅜	4⅞	8¼	+2½
27½	12	252,600	Radio Corp	21⅜	18⅜	21	− ⅜
24½	11¼	77,600	RKO	16¾	14⅞	16⅝	− ⅜
9⅝	2⅝	800	Shubert	3¼	3⅛	3¼	− ⅛
42	24	10	Universal pref. (8)	30	30	30	−3
20⅜	4¾	53,200	Warner Bros	8¾	7⅞	8½	
40½	10¾	500	Do pref. (3.85)	20	19	19¾	+1⅜
107¾	54¼	221,900	Westinghouse (4)	74	67⅝	73⅞	+1
5¼	2⅝	200	Zenith Radio	2⅞	2⅞	2⅞	+ ⅛
			CURB				
23	8	800	Columbia Picts., v.t.c. (.75)	13⅛	12⅛	12½	− ⅝
8⅛	1⅝	2,500	De Forest Radio	4⅜	3⅝	3⅞	− ⅜
6⅛	2⅛	2,800	Fox Theatres	3¾	3	3	− ½
31¼	5⅛	6,800	Gen. Thea. Eq. pf. (3½)	9⅞	8½	9	− ¾
15¼	3⅝	500	Technicolor	7¼	6¼	7	− ½
15⅛	5⅛	1,500	Trans Lux	6¼	6	6⅛	+ ⅛
			BONDS				
74	25	$46,000	Gen. Thea. Eq. '40	41	37	41	+1
78½	62	1,000	Keith 6's, '46	64½	64½	64½	−1½
99¾	94	28,000	Loew 6's, '41	99	97	99	+2
91	51	33,000	Pathe 7's, '37	91	88¼	90¼	+ ¼
97	74	12,000	Par-Fam-Lasky 6's '47	90⅝	88½	89	−1
89¾	67	79,000	Par-Pub 5½'s, '50	82¼	81	81¼	− ½
25	7	6,000	Shubert 6's	14	12⅝	14	+ ¼
74½	25	119,000	Warner Bros. 6's, '39	43	39½	41	−3
			ISSUES IN OTHER MARKETS All Quoted for Friday Over the Counter, N. Y. Produce Exchange, N. Y.				
Bid.	Asked.						
..	..	.....	Jenk Telev	..	..	4⅛ bid	
12	14	.....	Roxy, Class A (3.50)	..	..	..	
12¼	14¼	.....	Unit do	..	..	..	
⅞	1⅝	.....	Unit do	..	..	..	
1	2⅛	.....	Color Picts	..	..	—	

OUR PACE IS YOUR FORTUNE

at the studio

Half of Hollywood's production activities consist of trying to discover what WARNER BROS. and FIRST NATIONAL will do next to stand the industry on its ear!



at the theatres

Exhibitors who have been plugging along at a so-so pace for years are climbing over each other to buy Warners and First National ...RIGHT NOW!

More than your contract calls for

Here's the WARNER *secret*

STAR HITS in QUANTITY!

WARNERS SET A HOT PACE WITH

GEORGE
ARLISS
in THE
MILLIONAIRE
Has done more for theatre grosses than any picture this year!

PUBLIC ENEMY
with
JAMES CAGNEY
JEAN HARLOW
Topping "Little Caesar" records they said would never be equalled!

BEBE
DANIELS
in THE
MALTESE FALCON
with
RICARDO CORTEZ
Doing winter business in the height of the summer.

JOHN
BARRYMORE
in
SVENGALI
with
MARIAN MARSH
Double star attraction that is getting double grosses!

and while the seven best "leadership claimers" were gasping for breath, we came through with the biggest fortune builder of them all.

SMART MONEY

More than your contract calls for

with
EDWARD G. ROBINSON
JAMES CAGNEY
EVALYN KNAPP

More than capacity business at Winter Garden, N.Y. is example of record grosses every spot it plays!

STOP BITING YOUR NAILS!

Sure we'll keep it up ALL SUMMER!

Look what's coming

CONSTANCE
BENNETT
in the hit of her career
BOUGHT!
with Ben Lyon and Richard Bennett
A Warner Bros. Sensation

BARBARA
STANWYCK
in
NIGHT NURSE
with Ben Lyon, Joan Blondell and Clarke Gable
Another Warner Knockout

Plus 4 FIRST NATIONAL Big Ones!

DOROTHY
MACKAILL
in THE
RECKLESS HOUR
with Conrad Nagel, Joan Blondell, H. B. Warner, Walter Byron

JOE E. **BROWN**
in
BROAD MINDED
with Ona Munson, Marjorie White, William Collier, Jr.
Enough to make a hippo laugh!

BIG BUSINESS GIRL
with LORETTA YOUNG
Ricardo Cortez, Joan Blondell, Frank Albertson
Big Business Everywhere!

DOUGLAS
FAIRBANKS
JR. in his first starring role **CHANCES**
with Rose Hobart and Anthony Bushell
Tremendous!

More than your contract calls for — *and that ain't all!* →

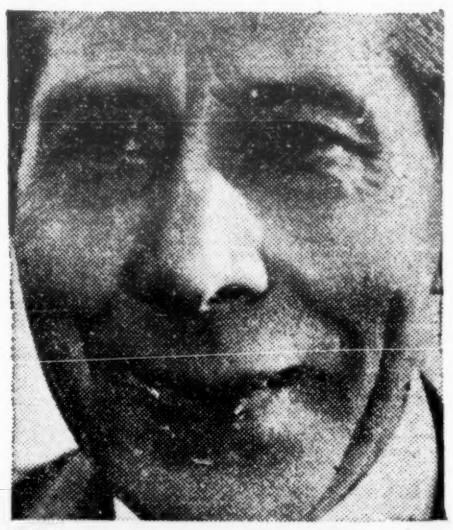
Now We've Out-WARNERED WARNERS

with these **1931 1932**

STAR HITS

Get This

"A box-office triumph" —Hollywood Reporter



"Marks another step onward. Takes its place beside "Disraeli." Arliss gives a superb performance. Should be a wow." — *Hollywood Reporter.*

GEORGE ARLISS

Tops his triumph in "The Millionaire" as

ALEXANDER HAMILTON

The "Birth Of A Nation" of the talkies with
DORIS KENYON, JUNE COLLIER
DUDLEY DIGGES, ROLF HAROLDE
ALAN MOWBRAY
MONTAGU LOVE

More than your contract calls for

And This

"Barrymore's artistry is perfect. Marian Marsh is beautiful as well as convincing. Magnificently produced."
—*Photoplay Magazine*

JOHN BARRYMORE
IN THE
MAD GENIUS
with
MARIAN MARSH
CHAS. BUTTERWORTH, DONALD COOK

And This!

WILLIAM POWELL

outdoes every characterization he has ever given the screen, in

THE
OTHER MAN

with Doris Kenyon, Marian Marsh
Louis Calhern, Allison Skipworth

.....Another smashing star hit for 1931-32.....

Samples—just samples of the FIRST NATIONAL 1931-32 *sensations*

Hollywood's ace preview-snoopers are going NUTS *over the Warner flood of fortune builders!*

***Get* Every Word**

You may never read such praise again:—

"Picture one of greatest since inception of talkies."
—*Hollywood Reporter*

"Brilliant! Proves the inherent power of the talking picture."
—*Hollywood Herald*

"Powerful! A cinematic jolt!"
—*L. A. Express*

"Most entertaining film we have seen in some time."
—*Dan Thomas, N. E. A. Service*

That's the kind of praise they're singing about

FIVE STAR FINAL

with EDWARD G. **ROBINSON**

MARIAN MARSH, FRANCES STARR
GEORGE E. STONE, ONA MUNSON
ANTHONY BUSHELL, H. B. WARNER

***And Get* THIS**

"Guaranteed to make you think. Highly entertaining," raves Photoplay Magazine about . . . . . .

The **RULING VOICE**

with

WALTER HUSTON
LORETTA YOUNG
Doris Kenyon, David Manners, Dudley Digges

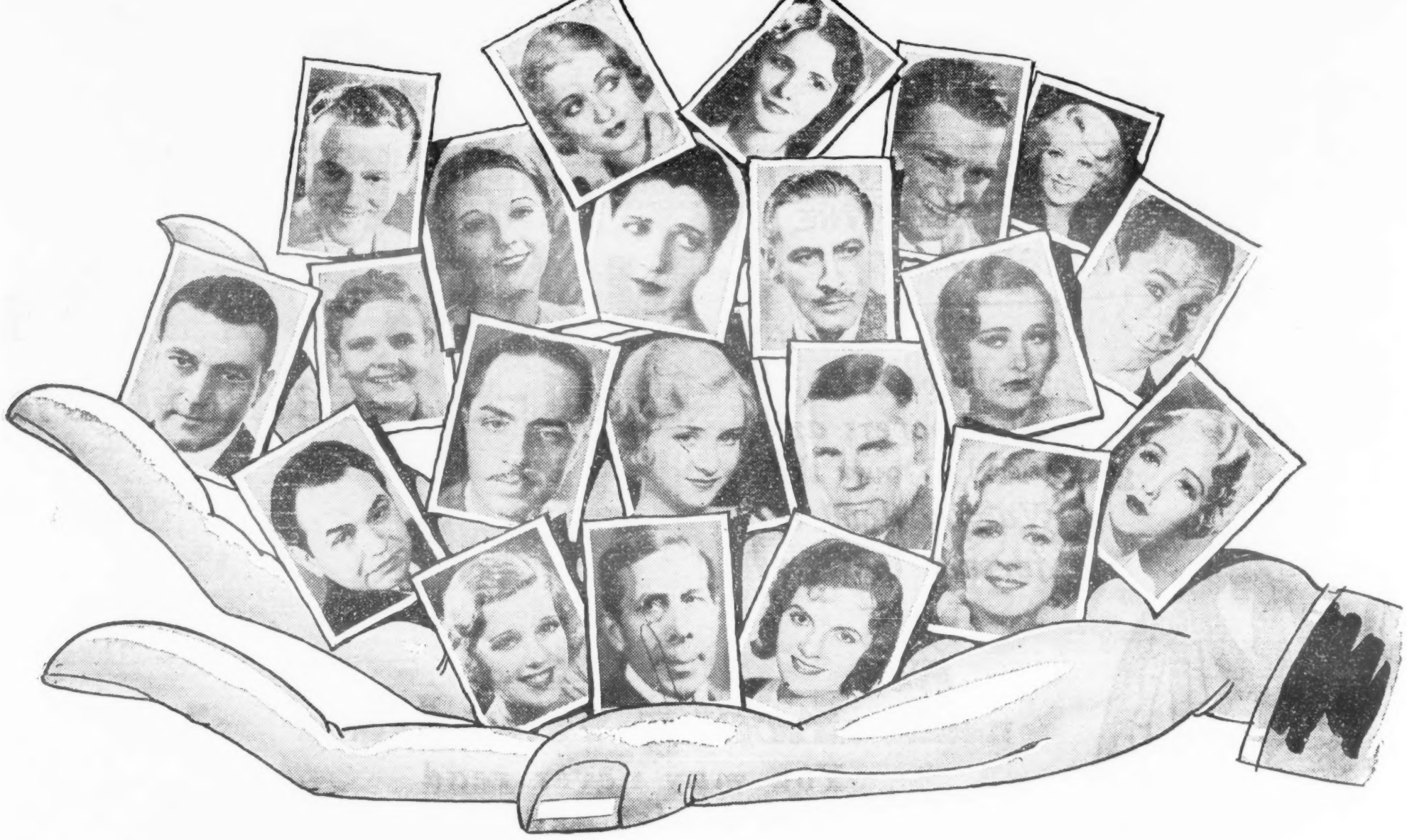
***And* THIS**

"One of the six best pictures of the month. Beautifully and humanly told. Cast is perfect."
(Photoplay Magazine)

The **BARGAIN**

with

LEWIS STONE
DORIS KENYON
Chas. Butterworth, Evalyn Knapp and Una Merkel



SUCCESS

IN THE PALM OF YOUR HAND

You'll always have opposition but no competition when you play those—

35 STAR HITS from WARNER BROS.

35 STAR HITS from FIRST NATIONAL

70 Guaranteed VALUES

the moment you sign that

WARNER BROS. *and* FIRST NATIONAL

SQUARE-DEAL CONTRACT *for* 1931-32

more than your contract calls for

VITAGRAPH, INC., *Distributors*

Fox Fails to Set Rep on B-G Board; No Present Intention of Suing

London, July 6.

Present indications point to little hope for settlement of the Fox-British Gaumont controversy or to change the present setup in any way. Clayton Sheehan, Fox foreign chief, who has been here, is said to have talked to Lord Lee on the subject, but so far nothing has developed.

This confab with Lord Lee, who holds an umpire's post in the Fox-B-G situation was the main purpose of Sheehan's present European trip. The idea back of his journey was to secure some Fox representation on the Metropolis and British, holding company for B-G.

Inside points that Fox would be satisfied with only one rep on that board and is willing to let that rep be a native Britisher, but the whole thing looks far from materializing.

Sheehan hurried over to make this spot before the recent meeting of the board took place. That meeting has been held but Fox attempts to get representation have not borne fruit.

Recent talk about Fox bringing suit against B-G, which was really considered also, looks to have floundered. According to inside sources no such suit is now contemplated. Whatever settlement may be effected is looked to be gained in private confab.

The suit was to call for around $19,000,000 or more damages amounting to just about the Fox purchase price for an interest in B-G. Grounds as intimated at the time were to have been based on certain legal technicalities involved in the now famous partnership.

Among such is the inside story that William Fox when purchasing had an offside agreement with the present B-G management whereby he might have later gained control of B-G under certain conditions. It was alleged at the time that Wm. Fox stepping out of the Fox picture abrogated such an agreement if any had existed.

OSSO'S SUMMER FILM GOES TO HIT IN PARIS

Paris, July 6.

Just to make the film shortage even worse, a number of distributors are holding on to their product and refusing to give it a summer release. Revivals is the answer.

One exception is Adolph Osso, who listened to Natan, allowing it to give immediate release to his recently completed "Soir de Rafle" ("Night Raid") at the Marivaux. Immediate hit, which justifies the house having gone grind to house the film.

Shy Investors

Paris, July 6.

Local investors are getting more and more shy as regards picture business. A shareholders meeting of the Gaumont combine didn't help last week.

Proven that the combo is very shaky financially. Story got stressed in the papers.

1st Chech-Made

First Chechoslovakian film made in that country and to be shown in America, opened Friday (3), at the Eighth St. Playhouse, New York. Film is entitled "Fidlovacka," It's a musical comedy.

Cocktails for Comics

London, July 6.

Wheeler and Woolsey, who are on the "Leviathan," are due in London Wednesday (8) for a 10-day European tour and the RKO office here is all excited about it.

They're going to throw one of those cocktail parties on arrival of the comics.

"Park Lane" at Gallery

London, July 6.

Last minute booking change has the filmization of "77 Park Lane" going into the New Gallery July 12.

First scheduled for the Dominion.

Pathe Is Trying Direct Shot Foreign Versions

RKO-Pathe has decided to make about a dozen direct shot foreign versions during the fall and winter. Studio will concentrate on direct shot films, rather than make any more attempts to dub or synch.

While there's no schedule on the foreigns yet, it's probable that the French and Spanish will predominate because of Radio's having Dolores Del Rio and Lily Damita. Attitude is that as few native actors as possible will be engaged for the films beyond those already on Radio's list.

Radio has made only one direct shot foreign previously, and feels that this is not sufficient test of the foreign market.

TERRIBLE BIZ IN PROVINCES

London, July 6.

Provincial film theatres here have hit summer weather during the worst trade depression known here. Grosses are pitiful, proving the fallacy of renters holding back their best films for the fall.

With little worth seeing, patrons are laying off generally.

Theatre in Leeds, important industrial town, last week grossed $60. It's so bad that $500 weekly is now considered a good gross for the province, outside of ace houses.

$200,000 CUT ON G-B OVERHEAD

London, July 6.

Gaumont British is cutting the overhead $500 per theatre on the entire chain.

Since G. B. owns 400 houses, slice will mean a weekly saving of $200,000.

Used to Bankruptcy

London, June 26.

Phillip de Solla, film salesman, took the bankruptcy route for the third time this week. Previous failures were in 1909 and 1912. Debts are around $10,000, arrears of income tax accounting for $6,000 of this.

He collected $2,500 to form a film publicity concern which was incorporated and never functioned. Admits losses are due to playing the ponies.

Coast to Coast

(Continued from page 1)

twilight and heat haze 5,000 feet beneath our plane, and we descend to the Kansas City Airport, less than 12 hours out of New York.

Overnight at the Muehlbach, the early dawn after the hot night finding us as tired as when we went to bed, and eager for the coolness of the higher altitudes.

A new lot of passengers.

We taxi to our airport and at 10:30 are on the last lap.

Wichita, an inferno of heat; Amarillo, Texas, grateful for cooling showers, and at 3 in the afternoon Albuquerque, N. M. Then Winslow, Ariz., to look down on the old Santa Fe Trail at Kingman, where Jesse Lasky and I spent the night 15 years ago while mechanics spent hours replacing the engine in his Stutz, a hidden mudhole having jerked it loose from the frame after contact at 50 miles an hour. That trip took us 21 days—from coast to coast. Now the plane makes the same distance in as many hours!

The roads below become more congested. The desert unfolds in a haze of heat, and we go up, up over the Sierras, coast down gradually to a perfect landing at the Glendale Airport, 34 hours after leaving New York, of which less than 20 were actual flying time.

'ALL QUIET' SHOWING PRIVATELY IN GERMANY

Berlin, June 26.

Negotiations regarding the showing of the Remarque film "All Quiet on the Western Front" will soon be terminated. Most likely the first performance will take place by June 10.

These performances will only be given for a private audience. The picture will be shown in different performances at different theatres at the same time. In Berlin six theatres have been suggested for this purpose. It will be shown in other German cities, provided that there are organizations willing to assume the responsibility of excluding the public.

227 TALKERS FOR NEW SEASON IN GERMANY

Berlin, June 26.

For the coming season the distributors have announced 227 talkers foreign made and domestic, most already with titles. Although, as expected, not all pictures announced are produced, nevertheless this figure does not contain the pictures produced in co-operation with other concerns, or the German versions manufactured abroad, nor the production of companies which are established in the course of the year.

Pictures announced are divided as follows:

Aafa, 8.	Bild und Ton, 6.
Bayerische, 8.	Deutsche Tonfilm, 2.
Deutsche Fox, 12.	D. L. S., 15.
Deutsche Univ., 12.	F. P. S. 5.
Filmkunst, 2.	Messtro, 6.
Gaumont, 6.	National, 10.
Mondial, 3.	Parufamet (Paramount and Metro-Goldwyn-Mayer), 24.
Panzer, 2.	Prometheus, 3.
Praesens, 2.	Suedfilm, 18.
Jacob, 5.	Richard Tauber, 3.
Super, 3.	Ufa, 35.
Terra, 8.	Bezirksverleiher, 30.
Star, 6.	
Atlas, 3.	

U Again Contemplating Spanish Direct-Shots

Hollywood, July 6.

Spanish production is again up for air at Universal. Carl Laemmle, Sr., says it's probable that the studio will make a series of 10 direct short versions in that tongue during the summer.

No other language production will be attempted at the studio, the French and German versions coming from companies making them in those countries.

Foreign department at U has been dormant since November.

Tobis' Studio Reopening

Berlin, June 26.

In Johannisthal near Berlin the film studios will again open. These will be the official Tobis studios.

Preparatory work will be finished in July. There will be six sound production studios, three synchronizing workshops, four test rooms, etc.

Hicks in Comedy

London, June 26.

As a result of the generally admitted failure of "Glamor," British International has decided Seymour Hicks is to play comedy in his next picture. "Glamor" was made as straight meller.

Direction and story adaptation have been assigned to Monty Banks, with Hicks merely starring under Banks direction.

Miss Logan's Next

London, July 6.

Jaqueline Logan has been signed by B. I., for another talker.

Starts immediately.

Goulding's Talker Abroad

London, July 6.

Understood Edmund Goulding is leaving America long enough to sign with Erik Hakim, indie producer, to meg one talker on this side.

If it goes through, it's thought Metro-Goldwyn release can be arranged for the film.

In Paris

Paris, June 26.

Fred Smith, Ruth Leaf Hall, Jacob Fishman, Nino Geraci, Constance Drexel, Haidee Wright, J. Murray Anderson, Charles Emerson, Frances Parkinson Keyes, Grace Davidson.

Censors Can't Mix In On Dutch Exhib. Ass'n Pictures—Courts O.K.

The Hague, June 27.

Controversy over the reviewing by local censors in Roman Catholic south of Holland of pictures passed by the National Board of Censors is not yet over. To test its strength the Board of the Bioscoopbond (Association of Theatre Managements) prosecuted one of its members who had not lived up to the agreement signed when he joined the ass'n.

Du Mee, manager of one of the film houses in the South, had allowed the local censors to direct his business though he had tied himself up to the regulations of the ass'n, forbidding that interference. The ass'n fined du Mee $2,000 and boycotted him, which meant he could get no films from members of the ass'n.

Du Mee went to court and lost his case, appealed twice and lost both times.

GER.-AM. TIEUPS; UFA-PAR FIRST

Paris, July 6.

American-German tieups are coming through. Paramount and Ufa came to an agreement today, details of which are not obtainable yet.

Other tieups are in the wind with the next probably resulting from Tom Delehanty's going to London. There he will meet with a German group in a conference slated for next Sunday (12), purpose of which is to sign papers on agreements reached with the Germans during his recent Berlin trip. Immediately after that he sails for America to report to Radio's home office.

Metro's London Sitting

Paris, July 6.

Metro's European production conference is being held in London. Paris was previously scheduled for the confab. Irving Thalberg is presiding.

Allen Byre and Fiedelbaum of the local office are attending.

Before switching the rendezvous from Paris to London, Thalberg saw Lee Planskoy at Le Touquet and examined his patent proposition. It's a variation of the Dunning pattent, and will probably be used by Metro if it decides to go in for local production.

New Era's Sound Try

London, July 6.

Blattner Corp. studios at Elstree, after a lengthy vacancy, have been wired with a new indie sound system. Starts shortly on a patriotic talker backed by Sir Ernest Gordon Craig, head of New Era.

New Era was at one time a leading producer in London, but has been stagnant since talkers came in.

Newsreel's Hit Theatre

Paris, July 6.

Newsreel Theatre seems an immediate hit here.

U French Mades

Paris, July 6.

Universal is getting to work on its local productions.

Bob Wyler supervising.

Weather

London, July 6.

Continued sultry weather caused week-end show biz to remain pretty much in the red, with slight relief possible through a threatened storm.

Few talkers are doing any business, with "Dirigible" (Col) probably best at the Tivoli.

Paris, July 6.

Heatwave here, with everyone suffering.

What little business there is, is going to the refrigerated houses.

MORATORIUM TO HAVE EFFECT ON KONTINGENT?

Wall Street sees President Hoover's foreign debt moratorium plan as destined to effect a switch or modification on the German film kontingents. This slant offered directly for the first time since President Hoover announced the moratorium scheme is from highest downtown authority, positioned to know the situation.

The change or modification of the kontingents is looked upon as the biggest indicator from Germany of a more friendly economic situation with the U. S. It is known throughout filmdom that, so far as the show biz goes, Germany always has taken everything and offered little or nothing in return.

While American producers are willing enough to start shooting in Germany, they feel that, under present conditions where faith in that country's attitude is open to doubt, none can risk such an investment. It's always been taken that inside pressure abroad by German film interests can swing a change overnight and without notice. What American producers have feared and which has precluded their going into Germany for film production is that this way Germany always was on the verge of tightening its kontingents.

The bankers' views may ease this attitude on both sides. Germany not wishing to be outdone by the friendly gestures of France which switched its film quota rules recently, may pursue a similar plan. The bankers would like it, and Germany need the bankers.

REX INGRAM LOSES SUIT, LEAVING HIMSELF OPEN

Paris, June 26.

Rex Ingram lost his suit for $40,000 against Corniglion Moliner, his former advisor.

Charge of misappropriation of funds fell flat, resulting in Moliner now holding a clear case against Ingram for damages for unjustified suit.

Legal talent on both sides was made up of ex-cabinet ministers.

Protecting Theatres

Weimar, June 26.

Ministry of the Interior in Thuringia states the utmost leniency regarding taxes must be practiced with the picture theatres.

The government must do something to help them from breaking down entirely in these bad times of depression, it is stated.

Satire on German Industry

A German version of the film industry in the "Once in a Lifetime" manner but said to be more bitter and sarcastic, is being prepared for early fall showing by Harry Moses. Play is entitled "Phaea," authored by Fritz von Unruh.

William Drake did the adaptation and Moses expects to start casting soon.

Klitzsch at Uni Film

Berlin, June 26.

General Manager Ludwig Klitzsch, who has been a delegate of the board of directors since April 1927, and the head of the Ufa, is now the general manager of the Universum Film A. G.

Dupont's Bilingual

London, July 6.

A. E. Dupont is coming here from Berlin in the near future to produce a bi-lingual talker.

Associated Sound Film Idustries is sponsoring.

Morosco with Par

London, July 6.

Walter Morosco is here to do some megging for Paramount.

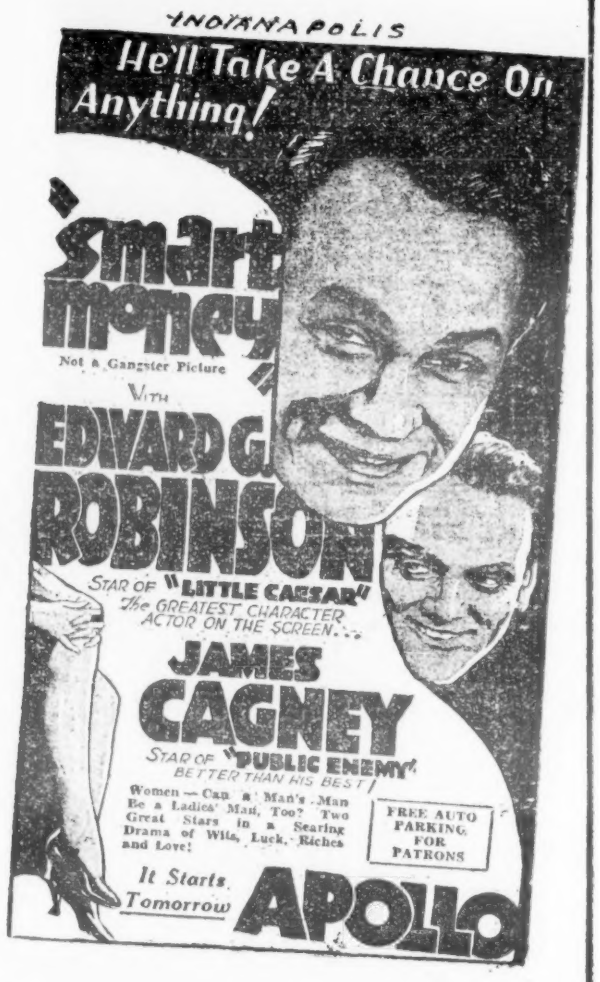
First will be a May Edginton yarn.

Theatre Advertising as Indicated From Various Cities On Week Days

ST. LOUIS

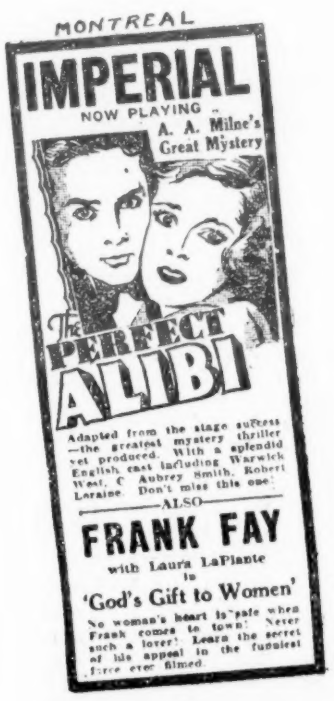
LOS ANGELES

INDIANAPOLIS

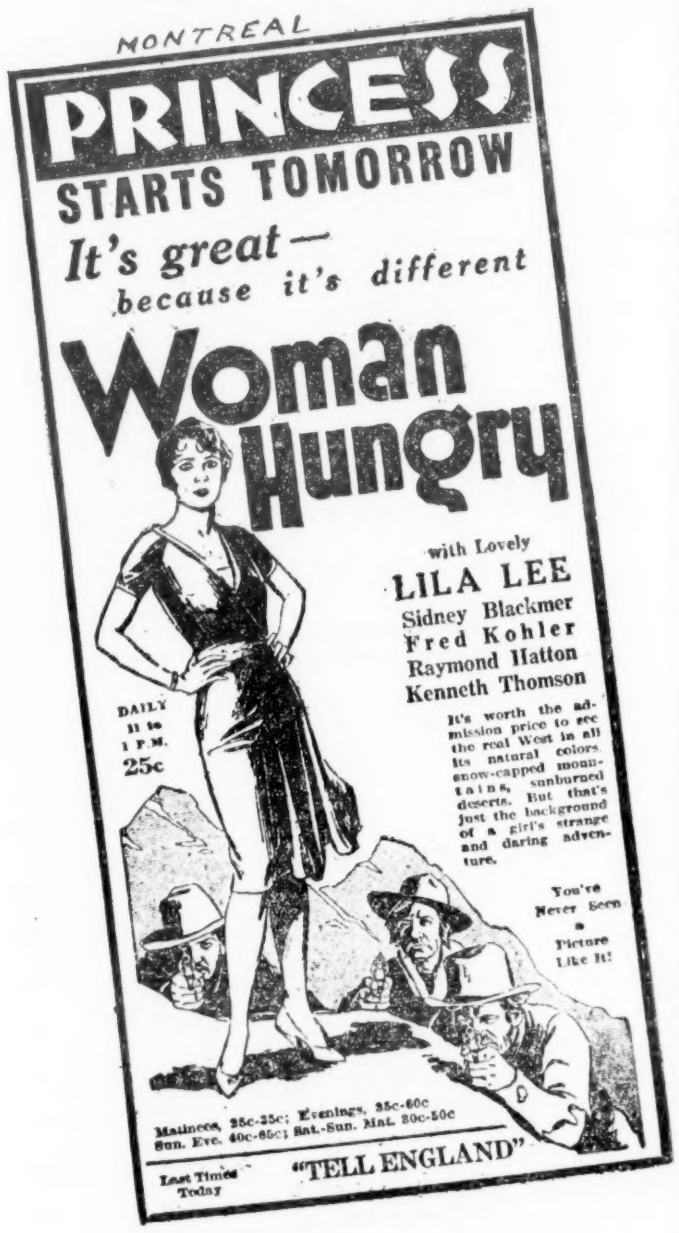


RKO-PATHE NATIONAL CAMPAIGN

MONTREAL



MONTREAL



PHILADELPHIA

MONTREAL

ATLANTIC CITY

LOS ANGELES

PROVIDENCE

NEW YORK CITY

DETROIT

LOS ANGELES

CHICAGO

EXPLOITATION

By Epes W. Sargent

Contrasting Coolness

If a theatre suffers from the widespread belief that all conditioned houses are unhealthily cool, a little missionary work to get over the cool but not cold idea could be tried.

One good way to go about it, and at the same time to get a window, is to hook to some electrical refrigerator dealer for a window display. Set a large refrigerator into one side and remove the trays, replacing these with a cardboard model of a theatre auditorium, with rows of seats in profile. To one side build a scene miniature of the shore, a lake or a brook. If you can contrive a running water effect, so much the better, but a very nice looking lake can be built up with a mirror laid flat on the floor of the window, irregularly edged with sand, with green sawdust for the more remote grass. A few branches can be made into small trees and boats of proper size from the 5-10 can be put on the lake. Plane off the bottoms so that they will set square and also suggest immersion.

A covering banner reads, "If you want ice-box weather, buy it here. If you prefer this (with a fist pointing down to the outdoor scene) visit the blank theatre. Always cool, but never too cold." This not only gets the idea over, but does a lot of general selling. Probably the dealer will take a part of the cost. He may be sold on the entire expense.

Using RKO's Sound Truck

Minneapolis.

As a stunt in connection with the visit here of the RKO sound truck, equipped with 12 loud speakers, Dick Gilbert, Orpheum p.a., held a party for the Minneapolis "League for Hard of Hearing" at a local park. A number of tests were made. Many were able to hear musical selections transmitted by the truck and other sound reproductions for the first time since they became deaf.

The truck also was used to relay a band concert at one of the principal parks to all parts of the grounds and over the radio. It visited the bathing beaches and other spots where large crowds congregated, plugging the Orpheum and its show. The mayor and police chief officially received it.

To exploit "Up for Murder" Gilbert got out a miniature newspaper which was a replica of one of the local sheets. Glaring headlines read, "Lou Ayres Up for Murder; Minneapolis Boy Accused of Killing." Newsboys, distributing the papers, shouted the scare headlines. Incidentally, Ayres really is a Minneapolis product.

"Chasing" the Kids

Many managers complain that kid turnover is too slow. A coupon scheme used some years ago might be revived with profit.

A deal was made with a confectioner to give each child a small paper cup of ice cream, to advertise a new product, but the coupons used were time stamped with the clock set ahead two hours and a half. The coupon expressly stated that the ticket would not be good after the time limit stamped, and this was explained from the stage at each show.

Some of the children preferred a second show to the ice cream, but most of them hustled out and made room for the newcomers.

In winter candy or some similar treat can replace.

Dog Walked a Bally

Seattle.

Something out of the ordinary as a bally for a "Rin Tin Tin" picture at the Liberty. John Leroy Johnson obtained a trained local dog to do a tight-rope act on cable stretched across the street in front of the theatre. Dog crossed and recrossed, stopped and did tricks, while a huge crowd gaped.

Box-office score proved it a big help to the gross.

Parking Hint

Milwaukee.

There is a hint to other managers in the stunt used by Modjeska theatre to gain free parking space. Arrangement is with Sears-Roebuck, which does not require its auto park in the evening. In return for advertising, the theatre is given use of the parking space during the evening at merely the cost of an attendant.

Many industrial concerns have space for workers' cars which is not required in the evening, and can be contracted very cheaply. A cloth sign can be put in place after the shop closes and the theatre gets ad as well as parking space.

Nine Is an Ad

Detroit.

A-mike Vogel, of Raynor's Fox, sponsoring a baseball nine which so far has won a majority of the games. In view of recent economy crusades entire house staff kicked in for uniforms for the players. House gets mention in all games played, with the newspapers nice about playing the name up in the headlines. Result is plenty of publicity with a special appeal to the ball fans, who are prone to play hookey from the theatre in favor of the ball park unless coaxed.

Figures a good offset to nite baseball where that is annoying.

"Skippy"-"Mouse" 2d Run

Portland, Ore.

Chas. Couche, Fox-Portland manager, put "Skippy" (Par) into the surburban Hollywood following downtown run, with a big build up around the Mickey Mouse club. Stunt had 85 Mickey Mouse club members in their own stage show. Went big for four days and was repeated for three more.

Fake Racing Info

"Sweepstake" offers a good chance to revive an old sure-fire in the fake racing tip idea where the tipster sheets are current, and even where they are not. The idea was started years ago in Baltimore while the races were on in that section, but the distribution of racing dope is now so general it will work almost anywhere. The outside is dressed to look as much as possible like the local sheets with "Inside Information," "Special Race Selections," "The Daily Winner" or a similar title. Inside the text reveals the fact that the one best bet is Eddie Quillan, with brief sales copy for the picture and a race scene, if you can get one in mat form.

Where the horses are running this is good for any picture title, but away from the track it is best hooked to a racing story.

The sheet should be folded and sealed with a bit of paper tape to carry the idea that the information is secret and exclusive.

Sectional Displays

With an ever-increasing need of eye pullers for lobby displays, it seems to be a good time to revive the two and three plane displays. These have been dropped lately, apparently because they are a little more trouble, but attention getting value makes them worth while.

The general idea is to use a ground strip down front, with a cutout in the second groove and a proper backing. The entire set is framed in by old box draperies or anything you may happen to have on hand.

As an example there is a three sheet of Bob Custer in "A Son of the Plains" showing him on a galloping horse, head on to the spectator. This can be cut out and mounted in profile. Back of this is a sketchy design of distant mountains. In front is a ground row of sage brush. A few real dried bushes may be used if desired.

Give Passes Value

In one of the neighborhoods there is an offer of two tickets to a family house for the price of one with the purchase of a glass of soda. The announcement is worded to suggest that it is the owner of the store, and not the manager of the theatre, who is making the concession. The tickets seem to possess a value because something must be done in order to obtain them.

The store is not too close to the theatre, since that would hurt the straight sale at the box office, but the tickets are played around the outskirts of the possible drawing area to coax patrons who might otherwise be disinclined to attend the theatre.

Even a free ticket is despised if held too cheaply. Give them at least an ostensible value if the desire is to have them used.

Winning a Contest

A manager in a fairly small place learned that the makers of a new cany bar were about to campaign the town with the offer of an auto to the confectioner whose sales were the best over a six-week period. He located the company and went to the mat with them on the argument that there were about 30 candy sellers in town and that awarding the car to one of these would make one friend and 29 soreheads.

Suggested as an alternative hooking the gift to his theatre as a sales argument to use with the stores. Company saw the point and spotted the car in the lobby of the theatre, with 30 stores making window and other displays. Person collecting the most candy wrappers wins the machine.

Yo-Yo Tournament

Fall River, Mass.

Yo-Yo tops, a craze out west and working east. The Academy tied in the "Herald-News" for a tournament for the kids. Used a series of eliminations before working a finals.

Giveaways React

Merchandise is coming more into use as the weather gets warmer. In some sections the giveaways threaten to become as bad as they were last year, when in many sections the gift was put before the feature.

A manager is scarcely to be blamed if he plays up the gift which turns his red to black, but he gets off the track when he conveys the idea that the show is being tossed in as a premium to a cup and saucer or a powder box. He is going to keep on selling pictures after cocler weather permits him to dispense with the premium, and he needs to keep the idea foremost that the show is more important than the gift.

Sidewalk Posters

Sidewalk posters are old enough to be new again and recently dug out by K. A. Butterfield, Retlaw theatre, Fond du Lac, Wis. Anything from a one to a 24-sheet is pasted to the sidewalk or the lobby floor, coated with silicate of soda, and let dry. The chemical waterproofs the paper which will last for two or three days before necessary to scrape it up.

Silicate of soda is generally known as water glass and can be had or ordered from drug stores. Largely used in preserving eggs, but just as good for posters. The idea had quite a run six or eight years ago, but seems to have been in the discard since then.

Upset Signs

With the need for attention getting ideas which do not cost, it might be a good time to revive the upside down sign idea. Current title is written on a sign large enough to be read easily and then placed upside down on an easel. Hundreds notice the position who would pass a straight sign. One manager recorded 83 personal tips from passers-by and a business man waited until he got to his office and then phoned in.

Good only once in the lobby and once in some window, but good both times.

For Morning Shows

Some of the Fox Midwestco theatres are working a new gag for the morning opening. When the house closes a sign is put on the box office reading "Good morning. Box office opens 11 a. m. 25c to 1 p. m." Time, of course, changed to meet the actual opening time.

Figured that the sign attracts early birds before the house opens, particularly shoppers, and they may come back at the proper time.

There should be an opening here to hitch the stores to a "do your shopping early and then go to the theatre before the price boost." Can be worked without cost.

Pyjama Contest in Cairo

Cairo, Egypt.

For the first time in Cairo, the Kit Kat organized a beach pyjama contest under an arrangement with the leading fashion stores.

The Kit Kat is on the bank of the Nile.

Coffee for Previewers

Tacoma, Wash.

Fox Broadway feeds its preview customers as a bribe to keep them in their seats. Figures, probably, that the coffee will help to keep them awake.

Preview follows the final showing of the departing feature Thursday night. May be next week's attraction, an underline or a special, with incoming show preferred for personal advertising possibilities. When the regular show ends, the screen is taken up to reveal setup of coffee urns and sinkers with audience invited to climb to the stage for the handout, which seems to add to the appeal. High mark was 41 gallons of coffee and 600 doughnuts—all provided free in exchange for advertising. Coffee concern even washes the dishes and provides attendants.

Doll Dressing Contests

Some theatres are getting parental approval with doll-dressing contests. These generally are held in the mornings either on the mezzanine or on the stage.

All girls under 16 are invited to bring their dolls and materials, and a woman from some department store or dressmaking shop shows them how to plan the costumes, with prizes for the best-made dresses. Several morning sessions are held before the judging.

Idea can be extended to cover dresses for personal wear in the case of the older girls when the store co-operating counts on making a profit on the materials sold.

Busy in Seattle

Seattle.

Orpheum got a nice break when playing "Everything's Rosy." Promoted the Junior Chamber of Commerce to tie in the "Boost for Seattle" campaign by painting sidewalks "Everything's Rosy. Boost for Seattle." Worked a week ahead of the showing.

On the same picture Joe Cooper sprang a resemblance contest. The local girl most like Anita Louise in looks, measurements and age will be sent to Hollywood to meet the star.

During the Elks convention house had one of the only two women Elks in the world as a stage attraction, playing the harp.

"Still" Campaign

Williamsport, Pa.

One 8 x 10 still was the key of a campaign on "Seed" at the Capitol which cost William S. Schmidt nothing but some thought. The still was one showing John Boles and Genevieve Tobin at breakfast.

Schmidt drew balloons in which Bowles asked Miss Tobin what she wanted for breakfast. Reply was, "Give me the delicious toast that's made from Bamby bread." This was made into a cut with the billing for the picture at the bottom. It looked like a theatre ad, but the bakery paid for it.

Children's Stills

Ft. Wayne.

New Maumee, one of the leading neighborhood houses, recently staged a stunt which brought enthusiastic results.

A local photographer, catering for children's pictures, canvassed the immediate neighborhood, took over 200 children and then turned the stills over to Ralph Fisher, manager.

These were thrown on the screen at a special performance with the entire community turning out to see their little ones. Theatre has taken on a new lease of life with the front redecorated and the city obliging by erecting two large street lights directly across from theatre, giving a nice flash at night.

Wholesale Cut-Rate

Sophie Smith, managing director of the Little Picture House, New York, has a new scheme for reduced prices. House caters to an exclusive Park avenue clientele. Prices were cut and undesirables from Third avenue and points east started to come around.

Solution is announced as "summer cruises" offered to the regulars while the winter price schedule is maintained to keep out those who might be attracted by the cut to around 30 cents.

Theatre changes twice weekly, with Monday given to some revival of a picture previously playing the theatre. Cruise tickets good for two persons for each three-day program are sold for $15, which gives 52 admissions. Ticket is usual punch-hole affair with a date for each of the attractions. No rebate if not used.

Sold by letter to supporting Film Guild members and by house advertisement to the regulars, but not reaching those not wanted.

Like Broadway

Lethbridge, Alta.

Lethbridge theatre going Broadway. At selling times the manager stands in the outdoor balcony and barks the crowd in with the offer of "the finest pictures in the coolest spot in town." And he gets them in.

Same man is cutting prices on kid shows. Admission down to one egg, with hen fruit selling at 7c a doz. At that he gets so many kids that he makes a profit on the special mat, with eggs all over the place.

Concentrating

Fox-West Coast is campaigning against the poor practice of giving equal space to two or more features in one ad. Slogan is, "Sell today's show today," which means that stress should be given the immediate attraction and not be equally divided between three in a triple change. It's something the independent manager might well give a little thought to. The coming attractions must be sold in advance of their arrival, but not at the expense of the current feature.

Oswald in Effigy

Oswald, Universal's cartoon hero, has achieved the dignity of rag doll status and a toy firm is planning to put out a million copies, which will be a good trick, if they do it. There is also in preparation a celluloid effigy which will be laid off chiefly to the 5-10 stores.

Oswald cartoon books have been out for a year or more, but the doll is a new arrival.

Follows the Theatre

Winnipeg.

Street railway has taken a leaf out of the theatre exploitation book and has a large signboard on a flat car which offers a painted sign for River Park, the traction company's own resort. Nice paint job and has real sales value.

Car run all over town with the motorman getting fallen arches stamping on the gong.

F. & M. Press Sheets

Fanchon & Marco have switched to a straight mimeo press sheet for their Ideas, starting with "Dream House," covered by a 20-page sheet, foolscap size, with eight exploitation stunts, press stories, run of the show and all other necessary information for the house manager.

Less expensive than the old style and rather more practical.

Dry Bathing Beauts

Phoenix.

Arizona is scarcely the place for bathing suits, but the Orpheum copped one good night with a parade of 15 girls in swim suits.

Girls were promoted by a local dealer who gave each one the suit she wore. A local dancing school trained the girls, and the Orpheum supplied the stage.

Counting the Dots

Kenosha, Wis.

New angle on the count-the-dots gag was to display a big bow tie in a haberdashery with an offer of tickets to "June Moon" at the Gateway to those who accurately counted the dots. Tie was supposed to be Jack Oakie's and had enough dots to keep down the number of Oakleys.

Set Up in Business

Los Angeles.

Starland theatre had a lemonade stand to help put over "Skippy," the concession being given a youngster who looked a little like the picture hero.

Kid was staked to the initial expense and cleaned $2.20 on the run, helping the box office a lot more than that.

BEHIND THE KEYS

Spencer, Ia.

Two blocks in business section wiped out in $2,000,000 blaze destroying Grand opera house.

Audubon, Ia.

Harry Pace new owner of New Audubon theatre.

Sioux City.

After 10 years of almost continuous operation, Princess theatre will close, for remodeling. Publix house managed by L. H. Wasson.

Memphis.

Howard Waugh, formerly in charge of Loew's Palace here, will succeed H. J. Mirisch as manager of local Warner theatre. Mirisch goes to WB home office in New York.

Salineville, O.

Graubner opera house, only theatre here, destroyed by fire with loss of $20,000. House erected in 1868, owned by Henry Graubner.

Youngstown, O.

Two men arrested here at Regent theatre after a stench bomb drove out most of the patrons. The men charged with the disturbance gave their names as Edward Greenwood and Frank Adair, are alleged to have thrown the bombs. The bombing is believed to have been the outgrowth of labor trouble at the Regent theatre in recent months. Greenwood fined $35.

Des Moines.

In the fire which practically destroyed the business district of Spencer, Ia., the Burr Grand opera house, Fraser theatre and Solon theatre were destroyed.

Memphis.

Suit in chancery for a receivership filed by J. P. Starr, of Mayflower, Ark., against Malco Theatres, Inc., of Memphis.

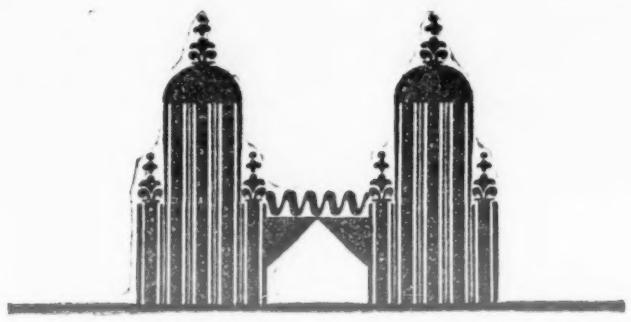
Starr alleges a note for $1,600 he holds against the theatre company is overdue and asks the appointment of a receiver to conserve the assets. Matter taken under advisement.

Syracuse, N. Y.

Dan Summerford, asst. at Fox-Eckel, now manager of Fox Strand, Niagra Falls. Successor here is J. O. Judge.

THIS COMING YEAR will be a year of specialization, calling for individual effort both in the production of motion pictures and in their exhibition. For 1931 and 1932, United Artists have pledged their resources and their energies that the public might be assured of outstanding attractions, created individually by talented producers who are working unhampered by quantity requirements.

JOSEPH M. SCHENCK



THIS year, more than ever, cold, hard facts must be faced! In 1931 and '32 only the unusually good picture will do profitable business.

The success of a theatre will depend entirely on how carefully the exhibitor will book his pictures.

This applies to a circuit buyer as well as the owner of the smallest theatre.

You cannot afford to speculate on paper promises any more than we can afford to mislead you with righteous enthusiasm about our coming product, which we ourselves have not seen.

This is why we are not urging you to buy *blind* at this time.

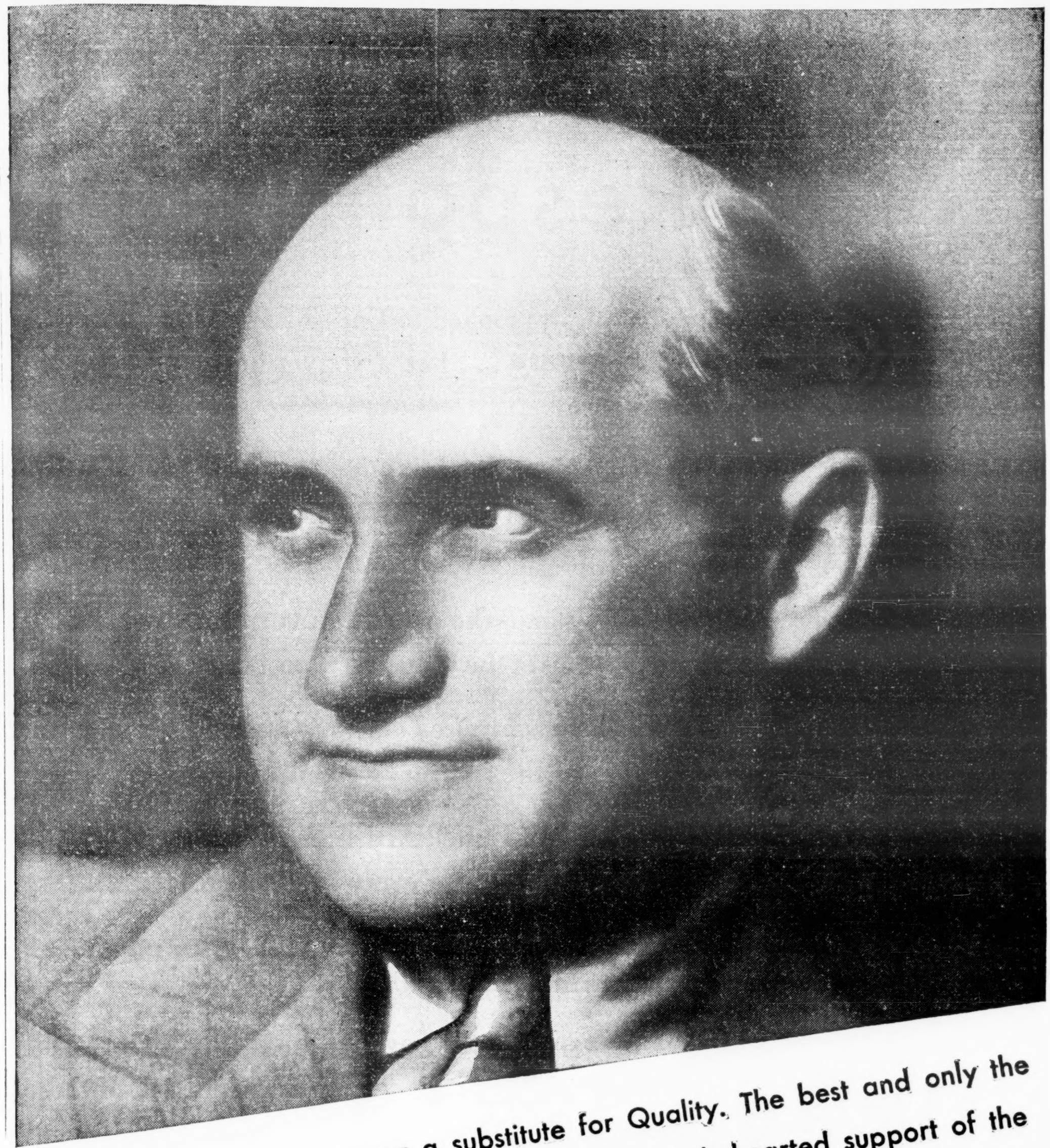
We are in this business to make money—the same as you!

We are interested in your box-office because our money has to come out of it!

United Artists will release but a few productions, **BUT THEY WILL BE REAL ATTRACTIONS.** More thought, more imagination, more careful planning, more real brains are going into these specially created attractions than ever went into any like number of pictures before.

●

Your playing time is your biggest asset! Protect it! You're in show business now!



THERE NEVER CAN BE a substitute for Quality. The best and only the best that can be made will ever meet with the whole-hearted support of the movie-going public that is so necessary in making the production and exhibition of motion pictures a profitable business.

SAMUEL GOLDWYN

Leadership

. . . a Responsibility

The motion picture industry has always looked to United Artists for leadership and inspiration • **It is a responsibility** . . . but a responsibility that we are proud to hold.

Leadership, first of all, means taking the *Initiative* . . . this United Artists has always done, to the credit of motion picture advancement, *Artistically and Commercially!*

Foremost among production leaders stands the name of **SAMUEL GOLDWYN,** whose genius has been a torch lighting the way of the industry almost since its inception.

A Producer of profitable pictures, he has inspired others to make better pictures, substantially laying the foundation of the industry's stability.

Mr. Goldwyn is the producing general of United Artists Pictures for 1931-1932. His showmanship genius will be a vital part for every production.

Each picture produced and released by **UNITED ARTISTS** will be **AN INDIVIDUAL ATTRACTION, CUSTOM BUILT TO MEET THE 1931-1932 MARKET.**

Only stories, books, plays of **DEFINITE VALUE** have been selected. Only star directors, drawn from the entire field, will be assigned to the production of these plays . . . directors chosen for their particular ability to present a certain kind of story. Stars will be cast in roles they should portray, and supporting casts selected as individuals, not as mere names on a payroll.

Only **CREATIVE BRAIN POWER** can conceive great pictures. . . . Only **CAREFUL, TIRELESS, INSPIRED SHOWMANSHIP** can make them great attractions.

We are in Show Business just the same as YOU!

UNITED ARTISTS CORPORATION

TALKING SHORTS

"AGAINST THE RULES"
Comedy
15 Mins.
Cameo, N. Y.
Pathe

Pretty silly and some of it stupid, but a couple of good laughs are wound around this short, making it okay as a filler. No one expects comedy shorts to be continuous laugh-makers any more anyway.

A couple of lads are trying to scram out of a ritzy hotel and are caught by the hotel detective just about the time the room is to be turned over to Lord and Lady Tarbottom, who've just arrived from lion hunting in Africa. They sneak back in and beat up the Lord and Lady, donning their clothes for the reception downstairs, one doing a drag. They're asked to tell some of their experiences and do, with the whole thing fading into an all-around fight when the real Lord and Lady come down in their undies to accuse them.

Couple of natural laughs as all the guests at the table try to imitate the bogus Lord and Lady's actions while eating olives and artichokes. Also a laugh at Franklin Pangorn's first appearance in drag as the bogus Lady Tarbottom.

Acting all around pretty fair, with material fairly shoddy. *Kauf.*

HAVANA CASINO ORCHESTRA
Don Azpiazu
9 Mins.
Rivoli, New York
Paramount

Spanish or Cuban music this band dispenses very appealing. The offside gyrations of the West Indian bandsmen and the mediocre photography however, offset a good portion of the entertainment.

Some originality is attempted, though the intent isn't made clear by opening with a trio of instrument strummers a la Island fashion. A Spanish tenor voice that might belong to Azpiazu is heard throughout but it's nothing to brag of. A plain band setting with this group just playing certain special numbers would have been better. One of the settings attempted is a cafe scene which isn't anything like that.

For the minor programs unless the Azpiazu name means something. *Shan.*

"THE MILKY WAY"
Comedy; 10 Mins.
Strand, N. Y.
Vitaphone No. 1252

Impresses as though Warners had made this as an advertisement for some milk company and then, after reaching the decision to abandon advertised subjects, edited out the trade mark.

There's altogether too much milk. Even infant fans in the audience can't avoid that conclusion.

Writing a vaude show around a milk bottle, with every second of the 10 minutes hammering home lactab, has little or no merit regardless of dressing. The milkmen in uniform go through a military routine; first alone and then with the maids and some cows.

The Mr. and Mrs. Public angle is as flat as the milk is by that time. *Waly.*

"CLIMATE CHASERS"
Robert C. Bruce
Scenic
10 Mins.
Rivoli, New York
Paramount

Purports to show by photographic contrast how humans like birds follow the sunshine. Short silent but accompanied with Bruce's off screen voice, which chants a pleasant monolog supplied by Lesley Mason. Scenes include the Panama Zone, Lake Louise and other water shots. Photography pip.

Careful camera work and cutting that has gone into this makes it worth while and different from other travelogs to fit anywhere. Bruce besides manages to get a light laugh or two. *Shan.*

Movietone School Series
"Hats Off"
Educational; 10 Mins.
Embassy, N. Y.
Fox

One of the most compact 10-minute reviews of U. S. history produced for the screen. What the flag stands for and the wars through which it has flown.

Starting from Betsy Ross, the short takes in the inauguration of George Washington; War of 1812; Civil War; the Lincoln era, and old news clips from the World War. *Waly.*

ADVENTURES IN AFRICA
4th Episode: 15 Mins.
"Spears of Death"
Strand, N. Y.
Vitaphone Nos. 4212-13

This episode in a lecture serial on the South African veldt deals chiefly with native dances. Spears are only close-upped and many words are used by the disc lecturer to provide a gruesomeness which is not apparent to the eye.

There is far too much repetition in the dancing, and long before the short is over the audience wearies. *Waly.*

"OUR WIFE"
LAUREL and HARDY
21 Mins.; Comedy
Capitol, New York
Metro

It's the finishing touch on this short that pulls it into the better programs, although Laurel and Hardy may fit any way otherwise. They've got Ben Turpin doing a marriage ceremony as a justice of the peace. When finishing, he congratulates the best man instead of the groom and kisses the latter thinking he's the bride. Outside of this point it's the usual L. and H. falling comickery with mush throwing and window smashing.

Plot is not original, as Hardy acts the prospective groom about to marry a heavyweight girl. Latter's pappy objects, which brings the usual elopement ladder and offers an additional twist by showing Hardy and his fat girl friend trying to make a getaway in a Baby Austin with Laurel as a back-seat customer.

Photography is usual and recording is clear. *Shan.*

"MICKEY'S REBELLION"
Mickey McGuire
Comedy
20 Mins.
86th St., New York
Radio

An unoriginal piece in which the kid attraction is entirely misjudged by ordinary and routine gag action. The continuity is corkscrewed and often makes no sense, which may be due to cutting.

Mickey goes through the regular paces with his kids. Along about half way it begins to dawn that Mickey and his gang are caddies planning a benefit for some old bird. So they put on one of those kid shows with but slight humor. They even put a tux on Mickey suddenly in one scene that pulls this bit away offside as the kid is forced through a badly manipulated Chevalier impersonation that could hardly be heard. *Shan.*

"THAT OLD GANG OF MINE"
Song Cartoon
7 Mins.
Rivoli, New York
Paramount

This one of the Fleischer cartoons animated by Seymour Kneitel fits as a regular overture piece for any house with or without a pit crew.

Kneitel has spotted some original and eccentric gyrations with cat caricatures and a mouse that please all the way. Technical end throughout is okay, and the song sung with and without the bouncing ball idea of screen by single femme voice and a male quartet, good. Opening has the tabby singing like a Hebe femme but not too pronounced, something different that will not displease or shouldn't. *Shan.*

"SAX APPEAL"
JACK PENNER
Comedy
10 Mins.
Strand, N. Y.
Vitaphone No. 1185

Full of slapstick and lots of fun for all audiences. Theme for a short is comparatively original, dealing with a student saxophone player riding around on his father's junk wagon and getting enough plaudits in refuse to enable the old man to retire. *Waly.*

"THE BAND MASTER"
Cartoon
6 Mins.
Cameo, New York
Universal

Lacks originality. Broken continuity and no punch laughs throws this into the filler grade for neighbs.

Starts with Oswald, rabbit, leading a Dutch band trio with raspberries on the side. Raspberries are most of the action after a couple of falls by various animals. A mild finish, too. *Shan.*

Miniature Reviews

"Salvation Nell" (Cruze-Tiff). Interesting picture of the lower life without gang stuff and a great plug for the Salvation Army. Good for a week stand in any chain's Class B house and accordingly right down the line big to small towns. Can stand and should be stoutly pre-exploited.

"Girl Habit" (Par). Laugh grabbing farce which should prove suitable to all houses. Charles Ruggles' first starring picture. No support cast names to help but film figures to get favorable word-of-mouth on its giggles.

"Fidlovacka." Original Czechoslovakian film that is very bad technically and from an acting standpoint, but has some good songs. Lonesome American Czechs only will like it.

"Broad Minded" (FN). All Joe E. Brown, best he has ever done and excellent program comedy that any audience will enjoy.

"Mystery of Life" (U). Probably the most complete compilation of nature shots ever made plus a lecture by Clarence Darrow. Some of it old, but all of it good. Ought to be easy in selected neighbs and educational centers.

"Laughing Sinners" (M-G). Joan Crawford goes her usual night life routine here except that it's mixed with a Salvation Army angle that doesn't jibe. Picture is too long on chatter and otherwise slow in action. Clark Gable and cast of names main asset. Looks doubtful for small towns because of its broad manner in treatment of religion and whoopee. In the big towns it's good for the Crawford draw but generally will need support. Probably Miss Crawford's lowest grosser since her come back.

"Newly Rich" (Par). Also known as "Forbidden Adventure." Not a well made picture but plenty of laughs. Looks like generally fair b. o.

SALVATION NELL

James Cruze production; Tiffany release. Produced by Samuel Zierler; directed by Mr. Cruze. Ralph Graves, Helen Chandler and Sally O'Neill featured. Adapted from the Edward Sheldon stage play of same title. Dialog by Selma Stein. Continuity by Walter Woods. Recorded by RCA Photophone. At Warners' Beacon (full week), New York, week July 3. Running time, 78 minutes.

Note.—In press sheet for picture footage is set down as 7,653 feet and running time 85 minutes. This difference from the actual running time at the Beacon, Friday night (3) indicates deletions for New York City.

Jim Platt.....Ralph Graves
Nell Saunders.....Helen Chandler
Myrtle.....Sally O'Neill
Major Williams.....Jason Robards
McGovern.....Dewitt Jennings
Maggie.....Charlotte Walker
Mooney.....Matthew Betz
Madame Cloquette.....Rose Dione
Jimmy.....Wally Albright

Mixing vice with soiled virtue besides regeneration has been so well done here it is surprising to find this James Cruze talker of the old stage hit, "Salvation Nell," distributed by the indie Tiffany, at Warner's Beacon. Although being an indie picture, that's better there for a week than one day at Loew's New York. This picture could have stood a downtown house. It's a secondary week stand picture if properly pre-handled.

In mixing the various drawing cards of the screen with soiled virture the best draw always, the job has been done extremely well, although there appears to have been a censorial clip or two. Particularly does this appear with the w. k. red light establishment of Mme. Cloquette's. Mme. Cloquette is programed and her joint is mentioned as undergoing a raid, but neither the Madame nor her palace is seen, although one of her girls escapes into a saloon with part of her highly cut underskirt slit quite far up, enough to show the underwear.

This all happens in 1912, a few years before the great war discovered the Salvation Army. But this Sheldon play is also a wow for the Salvation Army, as done on the stage and now on the screen. The story starts in the depths and never leaves them, taking in besides the w. k. Cloquette's the low dive saloon of years ago, the state prison and how Helen Chandler got ruined while on a holiday in the woods.

That's why Helen became the famed Salvation Nell later on, with her baby four years, and her Jim out of jail. She saved her Jim and that's how the picture ends, as that perfect barroom loafer of the small time stripe joined the Salvation Army to be with his girl. The girl had mentioned marriage in the first reel but both forgot it after that.

Nell not only lost her character but her job through that rough woodland deal she got. She had been working in a cheap restaurant without napkins or table cloths and where the gentlemen diners kept on their hats. But her Jim, the bum, needing more money and Nell needing a job, he told her about McGovern's, the saloon, where Nell was given the position of keeping the floors washed.

In McGovern's one of the hangers-on bet $2, that being $1 each with two different guys, that he could kiss Jim's girl, Nell, and while she was swabbing up the back room. Jim didn't seem to care who did what to Nell, but he objected to that fellow kissing his gal when he wasn't looking. Catching him at it, Jim sloughed the butter in and after he had knocked him out, kicked him in the head, probably, as Sam Morton used to say, to cinch the damage. But it turned out to be manslaughter and Jim was cased away for five years.

It became a question that night after Jim was pinched and Nell about to have her baby whether she should go with Sally O'Neill to Mme. Cloquette's or with Charlotte Walker to the Salvation Army. And Nell picked the Army, passing up Myrtle, who had been a sister waitress in the feedery but said she knew a happier and better paying way of making a living, which was how she landed at the Madame's.

The regeneration of Jim thusly came about, after he was out. He hunted up Nell, who started to work on him in the S. A. (Salvation Army) way, although at that Nell did slip in a little of the s. a. stuff, as you will see, and you will see this picture because it's worth seeing.

A dozen morals here on the right side, so much you can't rap the wrong side, for that leads up to them. A well done preachment on the right kind of living with an awful wallop on picnic grounds, even in broad daylight and the danger of transients.

It becomes a standoff between Miss Chandler and Mr. Graves for good playing. Miss Chandler is muffing a mile at the start as the demure waitress, but when under the Salvation Army wraps, which her face fits the better, the girl goes right to it and shows she has something. That latter has been fast growing to be a matter of doubt of late. Graves plays the hulking, loaferish, uncouth pill all of the time. He still suggests at the finish even when he gives in that he won't give up his old ways, principally never looking for a job and borrowing money from his girl.

Miss Walker as Maggie, the Salvation Army woman making the rounds of the saloons and knowing all of 'em, pulls a lot out of you and pulls a lot more for the good will of the Salvation Army, the way she handles the saloon bunch and Nell.

Company is nicely cast for an independent, with Miss O'Neill not important, and Matthew Betz as usual making his role stand up.

Playing should be credited equally for what this picture will get.

Production in accord with the story, while direction keeps this tale quite lively considering, particularly in the early section when attention must be centered. It probably will be livlier in the states where the Mme. Cloquette scene is not cut out. But otherwise it is a picture of general interest, and a character study of its kind worth observing. *Sime.*

GIRL HABIT

Paramount production and release. Stars Charles Ruggles. Based on play by A. E. Thomas and Clayton Hamilton. Adapted by Owen Davis and Gertrude Purcell. Cameraman, Larry Williams. Made at Long Island studio. Ned Martin supervising. Directed by Eddie Cline. At Paramount, New York, week July 3. Running time, 77 mins.

Charlie Floyd.....Charlie Ruggles
Sonya.....Tamara Geva
Lucy Ledyard.....Sue Conroy
Mrs. Ledyard.....Margaret Dumont
Tony.....Allen Jenkins
Jonesy.....Donald Meek
Huntley Palmer.....Douglas Gilmore
Warden.....Jerome Daley
Warden's Wife.....Betty Garde

Pleasant little farce which throws Charles Ruggles' name above the title for the first time. Hardly a dynamic b. o. prospect, because of a lack of cast names and its light content, but nice entertainment which should get favorable if calm word-of-mouth. A succession of satisfactory figures ought to result.

Ruggles has long been one of the best farceurs on the American stage. For those who never saw him in person the reason will be self-evident here. His performance is splendid and the responsibility is his alone, as he is given no aid from the women in the picture other than Margaret Dumond, who does straight for him as his prospective mother-in-law. A girl with any kind of name and personality would have helped this effort plenty. Report is that the unit working on the film wanted one, but studio execs ruled against it. A tough spot for Ruggles on his first starring effort, but more to his credit is that he comes through with this lack of aid.

Eddie Cline, the director, could have supplied additional assistance by lopping off some footage. Feature is too near an hour and half of running time for a farce and the flimsy theme. Result is that the strain to sustain the laughs over the prolonged period threatens to break down in a couple of points.

Main trouble seems to have been in delaying the punch sequence. This is where Ruggles sets out to get himself arrested as a means of protection from a gangster husband who has threatened his life. The wealthy and promiscuous bachelor has a tough time getting pinched on a misdemeanor, and when finally in jail discovers the husband is there, too. The mixup, of course, is satisfactorily cleared to the discomfiture of the girl's dominant mother.

Meanwhile, the unreeling has mostly concerned itself with Ruggles' penchant for flirting, which exasperates his fiancee and starts him on his toboggan of worries. Much more than enough time is spent in a modiste shop where most of the plot is planted. Situation in the prison is enhanced through Ruggles discovering the warden has been fooling with the books and thereby does as he pleases on penality of snitching on the official. Action only occasionally descends to hoke.

Feature marks the screen debut of Tamara Geva, an outstanding ballet dancer who has clicked in musicals over here. A good sized role for a first attempt, and she handles it nicely. Miss Geva also cameras acceptably full face. Sue Conroy, as the girl in the case, is limited other than to continuously berate Ruggles for the side glances she considers out of bounds.

Film has a good-looking production background and has been well handled with the exception of a surplus 1,000 feet. Had this much footage been deleted its tempo would have been excellent. As it stands, the pace is good and no doubting that it was enjoyed by a good-sized matinee audience. *Sid.*

FIDLOVACKA

(CHECHOSLOVAKIA MADE)
(With Songs)

Distributed by Drdlik-Martell. Direction S. Junemann. Camera, Duclav Vich. Dances, Banda Szynglarski. Sets, Forba Fiala and Villem Kittershain. At the Eighth St. Playhouse, New York, on grind beginning July 3. Running time, 80 mins.

Mastilkova.....Antoine Nedosinsla
Shoemaker Kroutil.....Joseph Rovensky
His helper.....Eman Fiala
Lidunka.....Slavska Tauberova
Jenik.....Jiri Sedlacek
Herr von Dudek.....Cenek Siegl
Jammerweil.....Jindrich Plachta

It's old home week for the New York Czechs at the Eighth St. this week. "Fidlovacka" is a very bad talker, but it's the first native-made Czech talker and it's got everything the Czechs could ask for to make them homesick, including about a dozen of the more popular native songs. If there are enough Czechs in New York to make a picture in their own tongue pay—which is doubtful—the Eighth St. ought to make some money on this one.

"Fidlovacka" is the name of an annual Czechoslovakian festival. It's also the title of their most popular operetta, on which this film is based. Been popular with the Czechs for 100 years or more, and justly so, although this film doesn't do it any credit.

It's one of those simple things about the gal who's in love with the shoemaker's son, but her mama has another idea. Mama wants the gal to marry Herr von Dudek, who's a gentleman, and almost manages it, but at the end it turns out that von Dudek is a shoemak-

(Continued on page 34)

The Woman's Angle

"Newly Rich" (Par).—Children will be delighted. Their mothers, tolerant of the slapstick, will be amused by the hearty ill-temper of Edna May Oliver.

"The Girl Habit" (Par). Thin and rambling effort to be smartly amusing only by Charlie Ruggles ingratiating charm. Femmes in cast without that certain something to make audiences care.

"Salvation Nell" (Tiff). Absorbing entertainment skillfully made out of an old style meller, proving the sympathetic appeal of tearful hoke when competently cast and directed. Ralph Grave's performance sure to align the ladies.

"Laughing Sinners" (MGM). Attractive personalities and excellent performances of Joan Crawford and Clark Gable, unfamiliarly cast as Salvation Army workers, are the mainstays of this thin version of a stage play devitalized by problems of censorship.

"The Black Camel" (Fox). Slightly incoherent and unexciting recital of a murder mystery. It succeeds in holding feminine interest, draws a giggle now and then through the humorous philosophy of Charlie Chan, but contains no strong drawing personality or performance.

"Broad Minded" (FN). Large collection of clean laughs for matrons and children, slowed occasionally by love interest of musical comedy style.

HAL ROACH doesn't rest on his LAURELS and HARDYS!

He's created another team that's equally sensational!

ZASU PITTS—THELMA TODD

Here's a sample of what exhibitors are saying:

CHRIS BUCKLEY, Albany's noted showman writes: "I had the pleasure of looking at one of the new Zasu Pitts—Thelma Todd comedies today and enjoyed every minute of it. They're in a class by themselves. Every exhibitor, every audience will get a great kick out of them. You sure do have to hand it to Hal Roach. His comedies are in a class by themselves."

Here's a sample of what newspapers are writing:

ED JACOBS, Cleveland News: "Clear the way for a new comedy team. No longer will Marie Dressler and Polly Moran hold their practically undisputed leadership in the fun market."

W. WARD MARSH, Cleveland Plain Dealer: "Zasu Pitts and Thelma Todd step into the first rank of comedy players."

A PROPHECY: You'll want to write us a letter, too, when you see Zasu Pitts and Thelma Todd!

METRO-GOLDWYN-MAYER

Shorts—but SWEET!

Ina CLAIRE

HOT OR NOT BUSINESS IS THERE IF YOU PLAY THE OLD FIGHTIN' COCK!

L. A. Examiner: "The perfect cast!" • Hollywood Citizen: "Picture classic. Brilliant!" • Hollywood News: "Ina Claire triumphs. RKO Pathé wins honors!" L. A. Times: "Distinctive in quality!" • L. A. News: "All Ina Claire, plus the production investment!"

The Old Fightin' Cock crows every Friday night 10:30 N. Y. time, RKO THEATRE OF THE AIR—NBC hook-up of 44 coast-to-coast stations!

PRE-RELEASED!

Fox grabbed it for Los Angeles!

Warner grabbed it for Philadelphia and Atlantic City!

RKO grabbed it for Far Rockaway and Long Beach!

With Robert Ames, Myrna Loy, Hedda Hopper, Robert Williams. Directed by Edward H. Griffith from the Arthur Hopkins stage hit by Donald Ogden Stewart.

RKO PATHÉ

REBOUND

A CHARLES R. ROGERS PRODUCTION

COMING!

A BOX-OFFICE SMASH!

A COMEDY SENSATION!

M. E. COMERFORD and WILLIAM M. VOGEL

PRESENT

A Box-Office Bellringer That Will Make You HAPPY with New High Gross Records

The Famous Broadway Hit with the Original Star

"HONEYMOON LANE"

Starring

EDDIE DOWLING

And the Screen's Newest Comedy Sensation

MISS RAY DOOLEY

A Cast of Stellar Cinematic Stars

Critics declare it to be a TORRENTIAL TUMULTUOUS COMEDY teeming with LAUGHS and action throughout.

EXHIBITORS: Remember Dowling's "RAINBOW MAN"? Then prepare to TRIPLE your grosses.

A **PARAMOUNT** RELEASE

Hundreds of Stories "Untouchable"; Their Film Owners Can't Be Found

A story fountain of youth for filmdom, whereby every 20 years successful themes of the present will be re-made according to existing social conditions, is being given serious consideration.

Right now an estimated 10,000 stories lending themselves in most cases perfectly to dialog, either by script or title, are in the moth balls. They are described as "untouchables" because buyers of their silent screen rights have faded out of the industry picture. Producers are fearful of making these subjects into talkers because of the possibility of the rights holder springing up from nowheres on the eve of the theme's release as a re-make.

The sesame to getting the talker rights to these stories, and consequently taking the biggest step toward establishing permanent insurance against story famine for the rest of the industry's days, is seen in an initial case testing the duration of silent story rights.

Where, after the copyrights have been searched and every effort has been made to locate the buyer, talker rights cannot be legitimately purchased, then, it will be argued by the proponent, there should be no obstruction in the path of the producer doing business with the original author.

The difficulty in tracing story buyers is one, it is estimated by industry officials, which is depriving authors of hundreds of thousands of dollars. An instance in just the past few days of the inability of the author to locate his silent buyer is that of E. Phillips Oppenheim who cabled from London asking the Hays organization to aid him in this search.

Plenty of Stories

Since 1912 to the present time there have been approximately 500 individuals and corporations which produced from one to 500 features each. Most of these producers have passed out of the industry and with them have gone the rights to the stories which now would supply the entire industry with enough theme material for the next 16 years.

Because of the fact that early in filmdom states righting majored as distribution media, the story searching issue is further snagged and the sales system which proved so popular then is now boomeranging in present day business.

Illustrative of this is the old First National Exhibitors Circuit, later First National Pictures. The initial FN was strictly a distributor getting as many as 60 features yearly from between 15 and 20 independent producers. The circuit, according to present information, did not gain title to the story which remained with the producer. Most of the producers which released their pictures through the Circuit have folded and disappeared.

U Prepares Eight

Hollywood, July 6.

Eight scripts are in or near shooting at Universal for production during the summer.

Stories are 'Boulevarde," "Nice Women," "Iron," "Man Under Cover," "Heart and Hand," "Spirit of Notre Dame," "Murders in the Rue Morgue" and "Frankenstein."

2d Run's Double Bills, Only House in Alabama

Birmingham, July 6.

Rialto, leading second run house downtown, starting this week plays double features first three days of each week.

Is only house playing doubles in Birmingham, or Alabama.

New Kan. Woman Censor

Kansas City, July 6.

Governor Woodring, of Kansas, has named Mrs. Zell Redmond, of Kansas City, Kans., to succeed Mrs. L. S. Bearce on the picture board of censors of Kansas.

Joe Gallagher Sticking

Joe Gallagher, formerly with Columbia Pictures, says he's not leaving the film business.

Five proposals are before him, says Gallagher, for further engagements, one of which he will duly entertain.

H. E. Ellison Dies

Denver, July 6.

Homer E. Ellison, pioneer Denver theatre owner of Denver, and local agent RCA Photophone, died after a year's illness.

Born in Illinois, he was in the real estate business in Abilene, Kan., for several years before coming to Denver, where he opened the Colonial. Later he organized the Mountain States Theatre Corp., with houses in Colo. and Wyo. In 1924 he sold his chain to Publix and retired until a year ago when he started with the sound equipment.

He is survived by two sons, Burns, theatre operator here, and Homer A., and a sister.

Burial in Abilene, Kan.

BETTER TRADE STOPS SCALE CUT TALK

Minneapolis, July 6.

Because business has held up better than expected and because there is greater confidence in the outlook since the president's reparation announcement, theatre price-cutting in the territory has ceased.

Further summer admission reductions which had been anticipated will not materialize, it now is indicated. All further slashes have been abandoned.

The 75c. Minnesota and 50c. Orpheum have gone through the depression without any price-lowering, and do not intend to revise scales. The 75c. Minnesota admission represents a 15c. boost since the theatre's opening three years ago. Both houses have been doing unexpectedly well so far this summer.

Prices at three Publix loop theatres were cut slightly several months ago. At that time it was believed that further reductions would be necessary when the summer heat became intense. Heat records were broken last week, but attendance at the show houses held up pretty well.

NO UNION PICKETING, SAYS R. I. HIGH COURT

Providence, July 6.

The right of pickets of Providence Local, No. 223, Picture Machine Operators to patrol the sidewalks in the front of the Liberty theatre here is held to be "an obstruction of the public use of the street and sidewalks,' under the terms of an opinion handed down by the states Supreme Court.

Samuel Bomes, owner of the theatre, had his injunction against striking booth men from picketing in front of his theatre upheld as a result of the opinion. It marked the first time the Supreme Court was called to take part in a labor dispute here. Two of the five members of the high court disagreed with the majority.

Bomes has a string of neighborhood houses here and has been continuously in hot water with union because of his refusal to meet labor demands. For weeks before Bomes took the case to court pickets of the operators' union paraded in front of the theatre at the beginning or ending of performances with placards telling about the labor difficulties.

Eberhardt's Discovery

Walter Eberhardt has discovered that in a hospital a lot of things can be found wrong that are considered okay in the home. He's going home at the end of this week with the knowledge that two parts of his anatomy were strangling each other before he went under ether.

About a month from now he'll be back at the job with Western Electric.

3 DARK INDEF.

Century, 7th St. and Pantages Expected to Remain Closed in Minn.

Minneapolis, July 6.

Present indications are that Publix will keep their 1,600-seat Century theatre, the city's most elaborate and beautiful show house, excepting the Minnesota, dark next season. House closed in May.

This will enable Publix to set stronger product into the Minnesota and State.

RKO has no plans yet for reopening Seventh Street, while nothing is in prospect for Pantages, making three large loop houses likely to remain dark indefinitely.

109 Already Dark in Chi; Expect More

Chicago, July 6.

With 42 theatres shuttered last week and 6 slated to go dark today (6), this summer indicates a record number of seasonal closings for Cook county. While last year some 65 picture spots closed down for the summer, that number will probably be more than doubled shortly, with the present total likely to be added to within the next two weeks.

Independent theatres were the biggest foldings, with the Allied ranks thinned brutally for the hot weather. Income of the local Allied organization to be shaved badly over the summer, with few of the closed exhibs ready to pay dues while they're shut. Laskers are closing almost half of their circuit, including the big 2,200-seat Ritz. Essaness has closed only one house, though operating several of the others only week-ends.

Union Angle

Feeling on the row is that this unusual number of summer closings may have some silent bearing on the operators' situation with some sort of tacit agreement among the independents to force the issue with the union. With so many card men being pushed out of jobs, there's sure to be some squawks from them at union headquarters demanding that they be placed in other theatres at the expense of the permit men.

As for the exchanges, they're sitting back with a load of releases and not many places to go. All state that they will hold the exhibs to the fulfillment of the unplayed contracts, but this is not likely to be carried out to the letter when they start closing contracts on the new seasons. With competition for business as tight as at present, deals arriving at compromises on the unplayed films are certain.

New Marx Bros. Picture For Rialto in August

The Rialto will resume its run pictures early in August, if not between July 15 and Aug. 1. The new Marx brothers' picture is slated to mark the resumption.

Picture could be rushed for opening July, but Publix is inclined to wait until August. House is currently showing revivals.

Saturday Personals

Los Angeles, July 6.
Los Angeles, June 29.

To stimulate kid business at Fox-West Coast suburban houses, Mickey McGuire and the kids in the Darmour McGuire comedies, will make weekly personals at Saturday mats.

First personal will be at Santa Ana, second at the Fox Wilshire, here. Mats will continue through summer vacation.

Ufa's 3 Turned Over

Ufa has turned over three English versions of its German pictures to Talking Picture Epics for American distribution. Pictures are "White Devil," "Last Company' 'and "Immortal Vagabond."

Deal is in line with Ufa's plans not to bother with distribution of anything but its straight German product through its New York office.

Foreign Chiselers by Copyright Find Settlement Way Fairly Safe

Foreign script chiselers and adaptors are the latest headache for picture companies. Almost all major studios are shying away from manuscripts of foreign plays. Anyone can copyright plays or books in Washington by merely sending a copy with the fee and asking for a copyright. No question is asked in Washington as to authority or authenticity with the first one to register a script being, on the face of it, legal holder of the rights. While most of the people doing this sort of copyrighting know as well as those stung that they would lose out if the case were brought to court, they can generally manage a settlement rather than have things go that far.

Latest of the film companies to be stung was Universal last week. U was interested in and had almost closed for talker rights to Pirandello's "As Before Better Than Before" several months ago, when its legal department thought to check up the copyright in Washington. There, the play was found to have been copyrighted in an English translation several years ago.

Despite that the translation was unauthorized by the author, U's lawyers felt the translator had to be located to clear the rights. The woman copyright holder was finally found in France and, as U expected, demanded money for the rights for U. The Italian author finally paid the woman several hundred dollars to sign a clearance paper. That allowed for him to complete his deal with Universal.

Legit Likewise

In the legit field it's largely the same thing. Almost as soon as a foreign play is produced or even announced in Europe, half a dozen people generally hop on the script. Easy to get scripts over there, and these chiseling writers adapt or translate them on spec. If they get a production nibble they quickly get in touch with the original author who's generally willing to listen to reason when the contract and cash are shown him.

Recent instance of the kind was caused in New York legit circles when two producers, Bela Blau and Herman Shumlin, announced they had bought the same German play. Both acted independently and on the theory that they were dealing with people who had the rights, whereas it was later shown only one had. Case is still in debate with the final owner still doubtful.

Sunday License Raised

Newark, N. J., July 6.

The bird of peace, brooding over the Kearny Sunday show situation, was on the receiving end of a kick when the Kearny Council reversed itself and voted unanimously to rescind the permission given to the houses to open Sundays with 25% of the gross going to the Central Service Bureau.

Council voted unanimously to raise the fees for picture houses to $750 from $100. Licenses granted June 1 were rescinded until the new licenses with higher fees can be made ready, although the theatres may run.

It is said that a Republican-Democratic scrap is at the bottom of the trouble.

MED CRUISES AS PART OF WB B. O. STUNTS

Pittsburgh, July 6.

Warner Brothers here going in for all sorts of premium stunts to bolster trade during the warm months. A few weeks ago, a Franklin sedan was awarded and now a couple of Mediterranean cruises as well as 16 two-week vacations in Atlantic City are being offered to patrons.

The premium racket has been worked to some extent here before but not in the big-scale manner it's now being used. Trailers announcing the various contests in WB's local first-run sites look like one-reel shorts in themselves

UNION DOUBTS WB'S CHI THREAT TO CLOSE

Chicago, July 6.

Threatening to lockout the operators from all of its 20 local houses unless relief demands are met, Warners has given notice to booth men effective Thursday (9). Warner string here includes the two south side deluxers, Capitol and Avalon.

Although issuing written notice to the operators, it is not believed that Warners will go through with its threat of closing. No notice was given to stage hands and musicians. At union headquarters Warners' so-called ultimatum of "relief or we'll close" was not taken very seriously. It was pointed out that Warners was wrongly advised when informed that the operators' one week concession in June would stand for July and August too.

Lone Stand

It's not likely that Warners has any understanding with B&K or other circuits in town, with its stand against the operators strictly solo. Nether Publix, Fox nor any indie theatres have as yet made a direct move against operators, although a lot of conversation has been thrown about freely.

Meanwhile, Tom Maloy and other officials of the union left on a fishing trip this week, with the parting statement that if Warners declared a lockout they'd all be back on the next train, but did not expect any trouble.

With the Illinois state's attorney's office continuing its investigation into affairs of the Chicago operators' union here, the matter has finally reached the American Federation of Labor. Parental labor body, after conducting its own investigations, furthered by Bill Canavan of the IATSE, has pledged its support to the Chicago local, as has the Illinois Federation.

Meanwhile the state's attorney has reached out as far as New York in an attempt to obtain information and data about the union. When Canavan was approached by the Chicago law he politely turned his back.

NO EXTENSION OF CUT BY UNION IN THEATRES

When the present 10-week special salary reduction expires between the stagehands and m. p. operators with the six circuits including RKO, Loew, Fox, Warners, Paramount and Universal, on Aug. 31, next, the former working status between the stage crews is expected to be resumed.

If any of the circuits, individually or collectively, ask for an extension, it's reported the I. A. will not agree.

The 10-week period went into effect June 8 and is now in its fifth week. It provided for a salary reduction that was expected to help business conditions in the theatres.

3 Indies Closing for Summer in Galveston

Galveston, July 6.

Picture fans here squawking plenty over closing of Dixie, independent, and prospective closing of Tremont, Publix, and Key, independent, July 6.

Tremont and Key were low-priced second run houses and, due to depression psychology, had been doing heavy business.

Some fans claim closing an effort to force them to patronize higher priced houses.

Indications the three houses will reopen in September.

Plug for Dunne

Hollywood, July 6.

Fox studio will get behind James Dunne, its latest find, and plug him with a special publicity campaign.

Vic Shapiro is plotting the push and will send the folio east for sowing from that end.

"COPY...BOY!

...and make the first edition!"

Fadeout of Double-Feature Novelty Leaves Coast Houses with Bag

Hollywood, July 6.

Double feature bills are not holding up in this section of the country, according to reports of the circuits. Experience has been, the showmen say, that in every house going double feature, grosses show a pickup for about six weeks then slip back to the norm of one feature bills.

Customers like the novelty of the bargain plan for a period, then either get caught up with the current releases or else tire of sitting in a threatre so long.

Sameness

Type of pictures coming from the studios lately also are blamed. One circuit on three bill changes in one week was forced to show three gang pictures in a row.

Another problem of double features is the kid angle. A picture with general appeal accompanied by one that parents keep their children from is working havoc in spots where the gravy is dependent on family trade.

No Shorts

Inability to put a good comedy short in some of the double program houses also keeps a certain percentage of a neighborhood patrons from the box office.

As one circuit man sees it, there is only one bargain for theatre patrons, and that's a good picture.

LOCAL UNIONS' OWN SCRAP

Leaving No Paint Work Done for RKO's Houses

Cincinnati, July 6.

Owing to a controversy between local poster and upholsters' unions, not a speck of paint appears on the banner and poster fronts announcing current attractions at the six RKO downtown houses. The RKO sign shop, employing nine men, closed last week upon instructions from headquarters of the poster union in New York.

Instead of the customary painted cardboard posters, blown stills and cloth banners bearing felt lettering occupy the fronts of the RKO theatres.

The union wrangle developed from work done in the RKO Lyric lobby by the organization's poster staff. Local heads of the upholsters' union claim it should have been handled by their men.

TICKET THEFTS UNDER STRICT WATCH

Ticket theft systems among gyp employees on various theatre staffs is sending the circuits into a combined effort to eradicate the gyp by employing private detectives to clock theatres. Where detectives are not employed special men from the home office auditing departments are being set to watch.

Recently an unusual number of staff employees in various houses in the east have been reported out. In most instances it's been found they were let out under suspicion in the theft methods. In certain spots the system has been practised more flagrantly than in others.

One circuit recently making a check of the ticket gyp system found the thing working regularly in around 44 theatres. This resulted in the letting out of over 20 people during the period that the clocking was going on, around 8 months, from October, 1930 to May, 1931.

In the majority of instances the people let out have been employed as treasurers or assistant treasurers.

The whole thing has impelled the circuits to clock their houses throughout the east more frequently and regularly, of late. It's inside that on the Coast the circuits use private detectives for this clocking. So far in the east whenever clocking has been done it's been mostly through the auditing department help.

Louisville Booth Boys Take Voluntary Cut

Louisville, July 6.

Projectionists in local theatres have voluntarily offered to take a wage cut, despite the fact that their contract doesn't expire until Sept. 1. J. P. Flaherty, president of Local No. 163, so announced.

Reductions range from 7½% in downtown theatres to as much as 50% in suburban houses.

Suburban theatre reductions, effective for one year from Sept. 1, have been accepted by the Uptown, Hilltop, Ideal, Park, Oaks theatres. Operators getting $80 to $95 a week will now get flat $47.50. Downtown reductions extend only to Sept. 1.

Ft. Wayne Dailies Cut Reading Space Along With Shows' Cut Ads

Ft. Wayne, Ind., July 6.

Dailies here have taken the general cut in theatre ads quite seriously with readers during midweek editions stopped and Sunday theatre sections brought down to one single page.

Paramount is running on an extra close budget with RKO following. Screen lay-outs formerly a feature of the Sunday paper, now limited to two columns.

Many of the smaller houses are using larger ads than the downtown theatres, so editors are using the scissors. b

B.O. COPS MAKE INDIES SORE

Dallas, July 6.

Copyright Bureau's activities in Texas getting the indies' goats.

New exhibitor faction, Texas Theatre Owners' Protective Assn., meeting here July 7, to find out just how C. B. gets that way and what can be done about it.

Chief of fireworks is their leader, Roy Walker, former state senator. Walker claims most cases involving bicycling in Texas due to distributor's agreements and not dishonesty on part of exhibs.

TOPA's interest indicates some classy legal friction for the box office cops.

CHAINS NOT SATISFIED WITH SERVICING CUTS

Apparent dissatisfaction is shown by the affiliated circuits with the present service charges on talker equipment as the major chains are aligning to solve the situation in group formation. Recently the electrics made some concessions. From the present talk on the inside the cuts made either have not been generous enough or otherwise didn't

As the situation stands the circuits in confab through reps have shoved the matter directly to the higherups for a showdown. The entire matter thus may go to the Hays office for some kind of action.

The circuits' stand is that each carries its own maintenance department to do whatever servicing is necessary, except in special cases where electrical experts might be called in. The latter incidents are few if any. On this basis it has been figured little or no service often is rendered an equipment.

For the circuits this means a double charge. An additional plaint comes from a way of figuring by certain of the leaders that any of the chains can service their own equipments at maybe 1/3 to ½ the cost charged by the electrics.

Budd Gray with Fox Pub

Budd Gray, formerly publicity man in the Rialto, has joined the Fox Theatres advertising department under Joel Swenson.

Universal Can't Sell Its 90 Houses, So Will Build Them Up for Future

Hollywood, July 6.

Unable to sell its string of 90 theatres either singly or in groups because of the unsettled financial outlook, Universal will concentrate on getting them out of the red.

Sol Lesser, who attempted to negotiate for their sale while in New York, will now try reconstructing, change of policy, etc. A co-ordinating aim is to be make them easier to sell, as Universal hasn't changed its mind about disposing of them. There is an understanding with stockholders that the company will liquidate its theatre holdings.

Lesser appointed Harry Rathner, formerly general manager of the Sax circuit, to handle the New York end for him. Rathner succeeds Dan Lederman.

50% of 70 Houses

Universal has 50% or more control of about 70 of its 90 houses. Its largest separate string is the Schine circuit of 35 in New York state. Second largest is the Griffith group of 30 in Texas, in which U has 50%.

As part of the reconstruction, U will spend about $20,000 in modernizing the Rivoli in Indianapolis. Other houses are yet to be figured on.

Other houses controlled by the Universal Chain Theatres Corp. or Universal Pictures Corp., which manages the houses jointly, are the Multnomah circuit of five in Portland, three in Winnipeg, Can., and the rest scattered around. U has 25% interest in the Marion Davies, San Francisco, and the Fox, Kansas City.

Lesser has little hopes of unloading the circuit until general conditions improve. He will work at this end until fall, when he goes to New York.

CAMEO'S TEST

RKO Believes Clientele Can Be Built Up for Foreign Films

RKO is piling up a number of German pictures with the idea in mind of giving the Cameo, New York, a thorough test as to its ability to draw with them. House has shown a number of Germans previously, but idea now is to run between four to six in succession as a complete test.

Shoving in a foreign from time to time is not a fair test, since it does not allow for building up a foreign clientele, say the RKO bookers. Only one German picture, "Comrades of 1914," played to good money at the Cameo, but RKO figures others would draw if Germans were acquainted with the fact that the house shows their films regularly, even against the all-German opposition by UFA at the Cosmopolitan.

Already on the list for the test is "Danton," with negotiations still on for "Dreyfus." Irving Shapiro, special booker for the house, is looking over all available German product for additions.

REALIGNMENT OF PUBLIX DIVISIONS

A realignment of Publix divisional territories, their numbers and Publix theatres may shortly occur, it is reported. First move it is said will be to create six divisional directors and 24 divisional managers, in place of the present five directors and 10 division managers.

In the realignment of territory, it is said some of the current divisions will be divided, such as Chicago and Detroit, to become divisions of their own. Territory now considered too large in area may be condensed through division or elision of one division for addition on another.

The Publix deluxe houses, now in a division of their own, may be sliced apart, with the deluxers, from accounts, going into the division in which their cities are located. The Publix Deluxe division has been a peculiar one, with its houses extending from New York to Los Angeles.

So far the realignment matter does not appear to be set. It is reported to be on the way, along with the other general but slow reorganization the Publix chain operation appears to be undergoing.

Sam Halper's Bouncers

Chicago, July 6.

Sam Halper, owner of the Garfield and Halstead, indie neighborhood stands, has closed both spots after issuing more than $1,000 in bum checks to booth men.

Union is giving Halper time to pay off before going to the authorities with the checks.

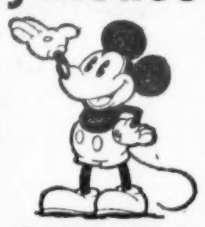
National Screen Service Trailers
are the backbone of Talking Picture Advertising
New York—126 West 46th St.
Chicago—810 South Wabash Ave
Los Angeles—1922 S. Vermont Ave.

Foremost Film Writers and Dialogicians

Six Top Money Directors for 1930
and
William Slavens Grover
McNUTT-JONES
Wrote for FOUR of Them

RALPH SPENCE
R-K-O

Waldemar Young
PARAMOUNT

Liberty Magazine says
"Mickey Mouse
is still snout and whiskers above all his imitators and there are many."

WALT DISNEY
believes your audiences feel this way, too.

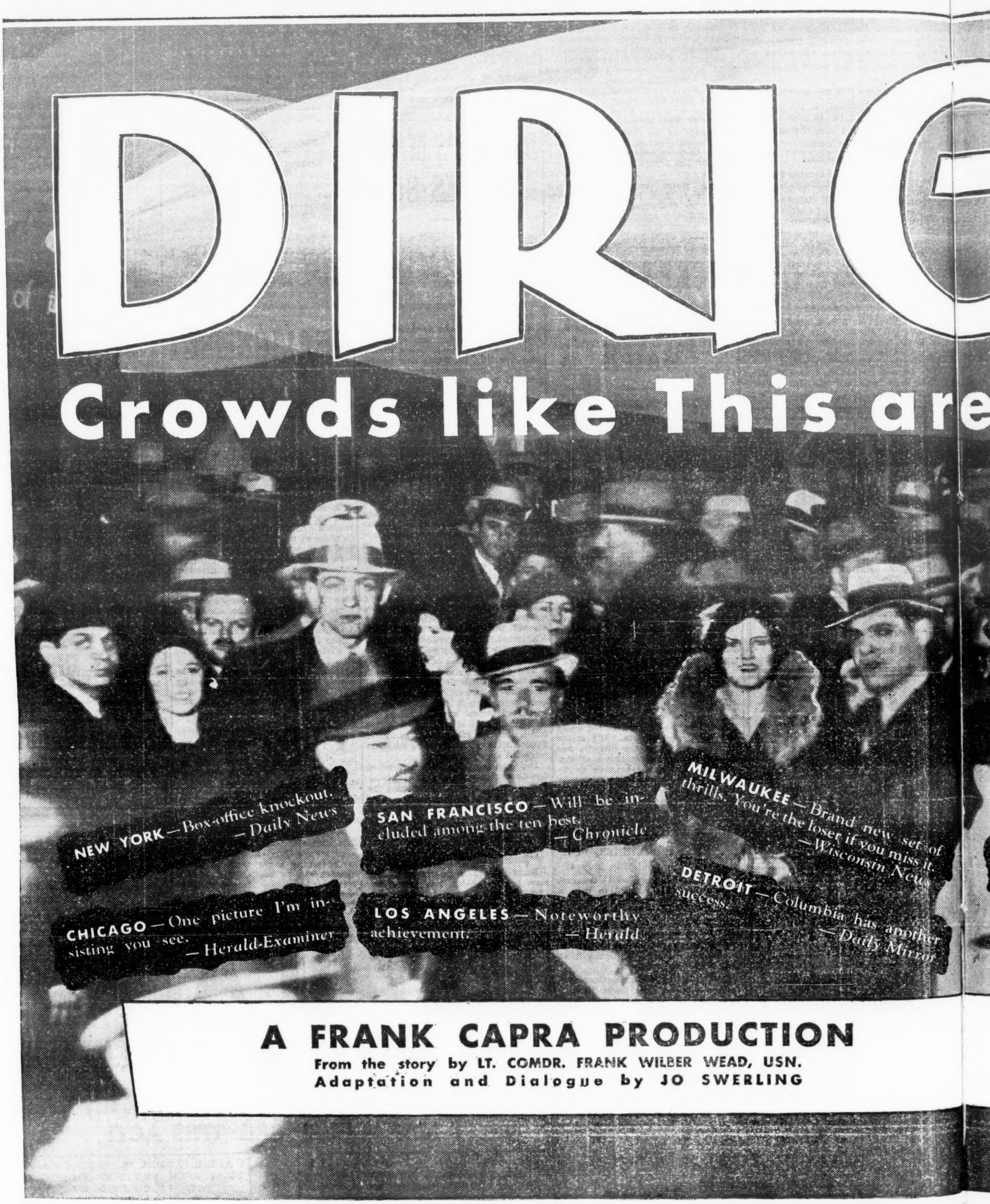
EDDIE PEABODY
NOW PLAYING
PLAZA THEATRE
London, England

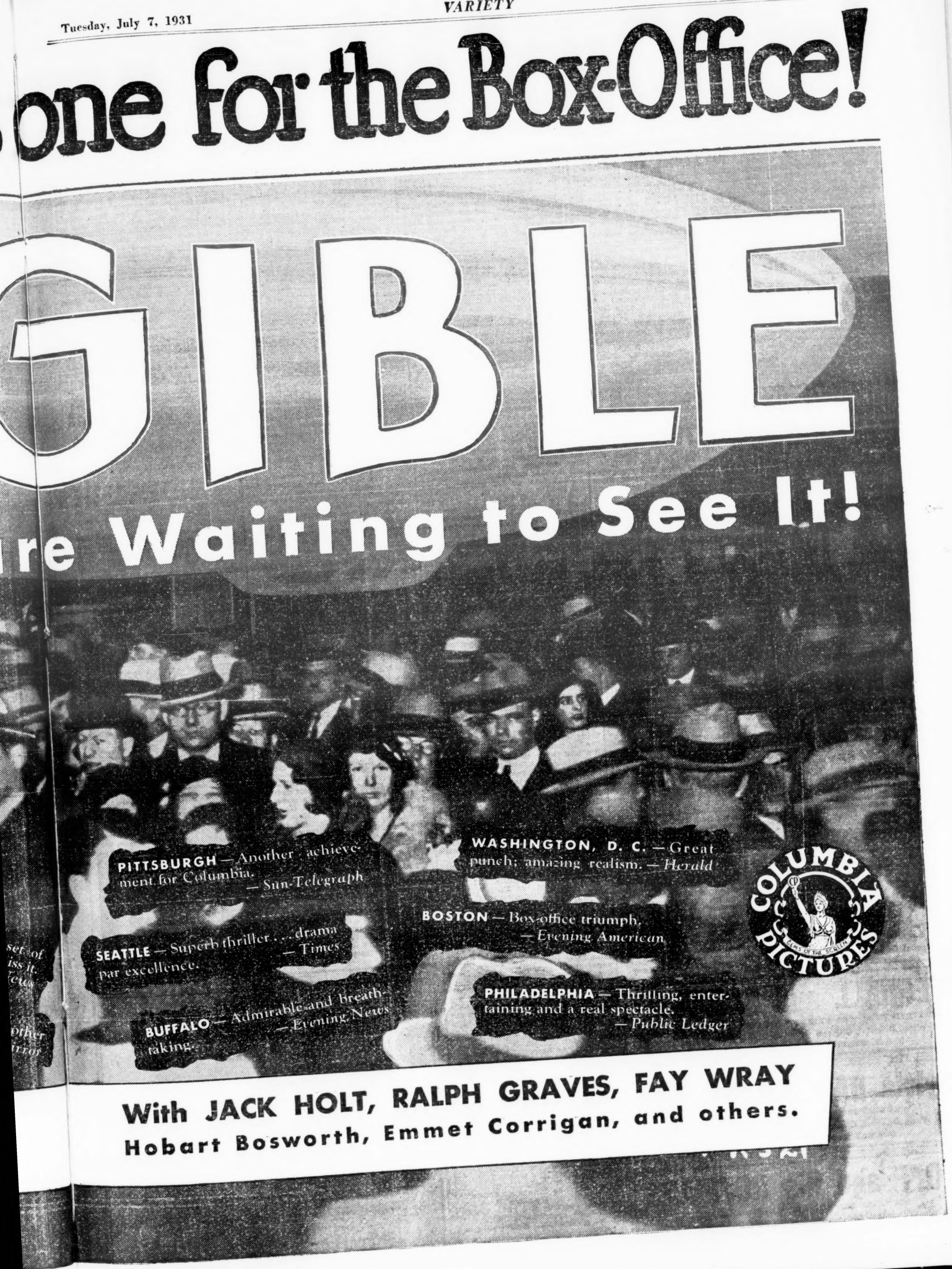
GARY COOPER
Paramount Pictures

SENORITA CARITA
Scoring Strongly in the
PUBLIX PICTURE HOUSES
RETURN ENGAGEMENT
Placed by LEDDY & SMITH

HADJI ALI
EGYPTIAN MIRACLE MAN
HEADLINE FEATURE ACT WITH
FANCHON AND MARCO'S "MOROCCAN" IDEA
Now Playing Fox Circuit
Startling and Mystifying Audiences by His Marvelous Feats
An Enigma to the Medical Profession and Scientific World.
MANAGERS! SEE THIS ACT!
FOX—BROOKLYN, N. Y.—WEEK JULY 10
FOX ACADEMY, N. Y.—JULY 17-18-19-20
FOX AUDUBON, N. Y.—JULY 21-22-23
AFTER CLOSING "MOROCCAN IDEA" TOUR OPEN FOR PUBLIX-ORIENTAL THEATRE, CHICAGO, SEPT 18
Many Thanks to Fanchon & Marco, Balaban and Katz and Wm. Morris Agency

There is no "IF" in this o




one for the Box-Office!
GIBLE
re Waiting to See It!
PITTSBURGH — Another achievement for Columbia. — Sun-Telegraph
WASHINGTON, D. C. — Great punch; amazing realism. — Herald
BOSTON — Box-office triumph. — Evening American
SEATTLE — Superb thriller . . . drama par excellence. — Times
PHILADELPHIA — Thrilling, entertaining and a real spectacle. — Public Ledger
BUFFALO — Admirable and breathtaking. — Evening News
COLUMBIA PICTURES
With JACK HOLT, RALPH GRAVES, FAY WRAY
Hobart Bosworth, Emmet Corrigan, and others.

FIDLOVACKA

(Continued from page 25)

er's son himself and not a good one, so the young couple fall in each other's arms.

Photography is pretty bad, and sound is rank. Acting is of the heavy and insincere European school, bad enough on a stage but worse on a screen. The only thing this film has is a sort of native charm and some beautiful songs.

Jiri Sedlacek as the young lover is okay and has a fine voice, but is given too little to do outside of mooning around. Slavska Tauberova as the femme lead is almost pretty. She's evidently a young actress and hasn't learned all the tricks of the older school, so she's pretty good. Rest of the acting is rank.

Some pretty scenery is shown in the film and it's undoubtedly genuine, which seems to prove that the film was made outside of Prague.

Czechs will like the film as reminiscent of their home, but otherwise it can have no appeal to anyone.

Kauf.

BROADMINDED

First National production and release. Directed by Mervyn Leroy. Starring Joe E. Brown. Story by Bert Kalmar and Harry Ruby. At Strand, New York, beginning July 3. Running time, 65 mins.

Ossie Simpson.....Joe E. Brown
Constance.....Ona Munson
Jack Hackett.....William Collier, Jr.
Penelope.....Marjorie White
John Hackett, Sr.....Holmes Herbert
Mabel Robinson.....Margaret Livingstone

"Broad Minded" is the first story written directly into and around an actor's face. Exposure of Brown's tonsils is all that is necessary to get laughs, but FN surrounds the Joie map with some pretty girls and customary comedy dressing. That fills this out into a big Brown picture. They'll roar during many parts of this running time in every class of theatre. It's an exceptionally good comedy program talker.

A baby party opens the story with William Collier, Jr., as a careless rich man's son wheeling in the prize package. In infant's hat and gown drinking hooch in the carriage, Brown here hits his fastest comedy pace. The police raid and the ride home in the milk wagon work in nicely.

Story while centering on Brown and gags doesn't overdo either. Thematically it isn't very strong but the average audience won't have time to consider this.

Orders by Dad to quit town until a pash affair blows over result in a transcontinental trip which brings in the other characters.

Ona Munson is found under an auto and her girl friend, Marjorie White, in the back seat beneath a blanket. They follow through to a double marriage, with Bela Lugosi retaining his "Dracula" mannerisms in a South American characterization created for Brown's further comic excitation.

Imitating a gorilla, eating celery, showing an actress how to do the weeps, all give Joe Brown those chances to work that mouth, throat and eyes.

Waly.

MYSTERY OF LIFE

Classic production; Universal release. Scientific arrangement by Dr. H. M. Parshley, and lecture by Clarence Darrow. Direction, George Cochrane. Film edited by W. W. Young. Several Ufa nature clips included. At the Cameo, New York, week July 3. Running time, 70 mins.

Clarence Darrow was named in "Variety" recently as being America's greatest one-man stage draw. If that draw can be added to what this film deserves on its own merits as one of the most complete nature films, it might mean healthy b. o. With some exploitation and ballyhoo, it looks like Universal could have done well with it at a bigger and more important Broadway house than the Cameo. Without that exploitation, it may not even stay at the Cameo more than the first week.

Classic Productions is credited with producing the film. What they really did was to develop an idea. They got together practically all available clips and films on the subject of nature study and combined them into a running story of the evolution of man. With Darrow and Dr. Parshley, who is professor of zoology at Smith College, handling the lecture in a conversational manner, as though talking it over between themselves, it becomes not only interesting but important.

A lot of the clips are recognizable as coming from previous films and shorts, but it doesn't hurt since no one probably saw them all, and certainly not in the present arrangement. Photography is pretty nearly all good. Some of the under-water and other close-up shots of some animals are exceptional. These were probably made by Ufa, expert at this sort of thing. Ufa is the only company getting credit for material.

Darrow's lecture is pretty good, too, despite his voice is inclined to be monotonous. Darrow is as caustic as he's expected to be and gets in a few pretty good cracks, some calling for laughs. Idea works out very well. It doesn't get boresome because after about every 10 minutes Darrow and Parshley are shown talking it over. Parshley gives the details, with Darrow asking questions and making comments.

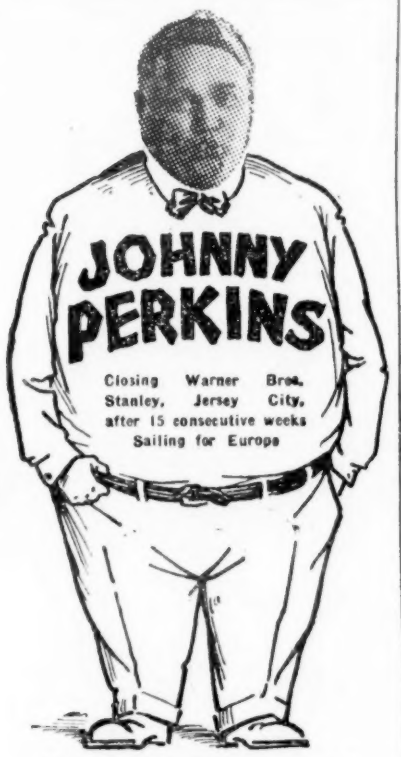
Dr. Parshley tells about some fossils, with the screen showing them, and Darrow interpolates, "I know some living fossils who act like crabs." Dr. Parshley outlines a tree of life with the various animals on branches and man on the top, and Darrow cracks, "We put ourselves on top because we made the tree. Try and make the ape believe that we belong there." Toward the end Parshley shows trains and airplanes as marking the faster present tempo of life, and Darrow says, "What's the hurry?"

It hurts that Dr. Parshley isn't any prettier to look at than Darrow, and it doesn't help that neither one seems to be comfortable when the camera is turned on them. They appear extremely nervous, but then they weren't expected to be good actors. It seems they might have gotten somebody to sit in with Darrow who is more of an authority on evolution than a zoology professor.

As a collection of nature shots and studies, it's probably the most perfect combination ever gotten together, and that, plus the Clarence Darrow angle, ought to help bring customers in in selected neighbs, arty and educational circles.

Just schools and colleges alone ought to bring back a handsome profit.

Kauf.



Personal Direction O. L. OZ

TERRELL and FAWCETT
FEATURED WITH "SEA BREEZE," A PARAMOUNT-PUBLIX UNIT
This Week, Oriental, Chicago Week July 10, Uptown, Chicago
Direction: WM. MORRIS OFFICE

Sylvia DARLING Harriett
"SEA BREEZE-ING" WITH WILL J. HARRIS' UNIT
This Week, Oriental, Chicago Week July 10, Uptown, Chicago
Dir: MAX TURNER—WM. MORRIS OFFICE

ROFF and His ROFFIANS
A NOVEL AND FAST ACROBATIC DOG ACT
This Week, Oriental, Chicago Week July 10, Uptown, Chicago
Dir: LEDDY & SMITH—WM. MORRIS OFFICE

LAUGHING SINNERS

Metro production and release. Starring Joan Crawford. Featuring Neil Hamilton, Clark Gable, Marjorie Rambeau and Guy Kibbee. Directed by Harry Beaumont. Based on play, "The Torch Song," by Kenyon Nicholson. Continuity by Bess Meredith. Additional dialog by Edith Fitzgerald. Photographer, Charles Rosher. Film editor, George Hively. At Capitol, N. Y., week July 3. Running time, 71 minutes.

Ivy Stevens.....Joan Crawford
Howard Palmer.....Neil Hamilton
Carl.....Clark Gable
Ruby.....Marjorie Rambeau
Cass Wheeler.....Guy Kibbee
Mike.....Cliff Edwards
Fred Geer.....Roscoe Karns
Edna.....Gertrude Short
Joe.....George Cooper
Humpty.....George F. Marion
Tink.....Bert Woodruff

Heathen whoopee is mixed with soulful religion for an illegitimate screen combo that makes this feature only a long shot for the big towns, and for a Joan Crawford cartwheel that's saying something. Probably gives her first low grosser and not her fault. Her makers have simply gambled too far ahead. The picture looks to stand only a stifling chance in the small towns. Even then it's the Crawford personality plus the quickening popularity of Clark Gable and the cast names alone that will be responsible for what comes in. It will need support. Besides title doesn't hang properly to the story.

It tells the story of a cafe dancer in a small town. She went for a traveling salesman who let her down. Stopped from taking a soak in the river by a Salvation Army boy with s.a. Some chatter follows and the girl gets religion. The rolling stone, however, turns up again. Her former lover makes a comeback tour and she does a shoveover with all the makings. Regular Jeanne Eagels stuff, but the Salvation gent buts in and says it's okay only if she'll start again. Everybody stumbles, he says, but it's picking oneself up that counts.

That may go for anything else, but not for the picture. It stumbles and stays that way because it's too long on chatter and too long on everything else. It's slow. It has moments, and then only when the Crawford personality amid some clever closeup lighting photography does some posing.

Neil Hamilton is the qui vive bird. The cast has Guy Kibbee, Marjorie Rambeau, Cliff Edwards, Roscoe Karns, George F. Marion, but they're just numbers here for all they're given to do. That's a terrific coterie besides Crawford and Gable to make the thud more resounding. Edwards is used as atmosphere for his uke. Miss Rambeau is the usual cafe performer who always looks drunk.

Kibbee was in the stage play "The Torch Song," from which this film story is taken. It made a fair run only on Broadway. Whether or not the film recalls the play is of little consequence, for outside of some minds on Broadway that may remember the stage piece few will know the difference.

The picture goes broad on everything, even religion, which is where the big fault will lie for the townies. It's one thing to imagine a Salvation Army lass, but it's another to imagine Joan Crawford in such a role. Yet she is turned into a Salvation Army lass towards the middle. When the pallid-faced hotel clerk in the dump hotel of a funny town pats the crack that it's the girl's s.a. that's making the birds in town religious or something like that, it gets it's Q. E. D. for customer reaction by the double suggestive route.

Beyond that, one wiggly-wiggly party girl is called right out loud by the term heifer, while the name Hamilton shoots at Bert Woodruff about drooping drawers takes it's own comeback.

Like other Crawford films, they've tried to show Crawford in everything. She goes her regular routine as in other pictures. That's another setback. She does her familiar dance stuff and sings in a nice tet-a-tete coloratura tune. That usual nude silhouette also. Even the Marjorie Rambeau shots look like library repeats. It's the familiar black teddy dressing room sequence. Looks like everytime Miss Rambeau shoots a film that's in the contract. It doesn't flatter Miss Rambeau, who is a real actress under opportunity, and makes it monotonous for customers even in the brief spell as here.

Guy Kibbee does a neat piece as the salesman for undertaker's supplies. Once when he tried to make the wiggly-wiggly played by Edna Short and gets a turndown, he pulls the line about not ruling a guy out for trying. The way it's done is pretty broad for films, but in met spots it will pull a laugh even if not so new.

Gable is restrained and looks more finished here than in other pictures. But that scene where he takes goodness for granted will never get over. It's where he finds Crawford, after she's taking the S. Army vows, has done some cribbage with Hamilton. He socks Hamilton and then forgives the girl. That's her cue for preachment and tears. She goes through. Hamilton gets the air.

It's a labored effort all the way, and the picture must have cost plenty to make, which may not come back as expected with the waste of talent and altogether widest misjudgment of audience values as here shown, plus a socko to a personality star like the Crawford girl that shouldn't have been coming.

One point from a woman's angle that couldn't be overlooked is that in one or two spots Miss Crawford shines dark hair and most the way elsewhere she's blonde. When the picture was caught there was audible mention around from the gals that way. Which is why little things like that sometimes count.

Shan.

THE BLACK CAMEL

Fox production and release. Directed by Hamilton MacFadden. Of the Charlie Chan series by Earl Derr Biggers. Adaption and dialog by Barry Connors and Philip Klein. Warner Oland featured. At Roxy, New York, week July 3. Running time, 67 minutes.

Charlie Chan.....Warner Oland
Julie O'Neil.....Sally Eilers
Tarnevarro.....Bela Lugosi
Shelah Fane.....Dorothy Revier
Robert Fyfe.....Victor Varconi
Jimmy Bradshaw.....Robert Young
Rita Ballou.....Rchard Tucker
Thomas MacMaster.....J. M. Kerrigan
Mrs. MacMaster.....Mary Gordon
Van Horn.....C. Henry Gordon
Anna.....Violet Dunn
Alan Jaynes.....William Post
Jessop.....Dwight Frye

Charlie Chan, the Chinese Sherlock Holmes of Earl Derr Biggers' imagination, must be gathering a screen rep for himself by now. He's an extremely interesting character while solving mystery plots and sprinkling comic epigrams on the dialog. And he always comes out on top. In "The Black Camel" Chan clears up a three-in-one murder. The knifing of a femme film star on location in Honolulu is the plot's hub. As a story it's interesting, with the film star stuff compounding the interest. Plus what might come through the Chan rep the picture will do moderate business.

In the building-up process for the character Chan, Fox seems to have in Warner Oland an actor who can keep the role going indef. This ex-heavy makes the Oriental dick a man who can be watched often.

Amidst the soft Hawaiian beach scenery this time two murders are committed. The third murder cleared up was the first, having occurred in Hollywood years before this narrative starts. The Hollywood victim was a director called Denny Mayo. It is brought out early that Shelah Fane, the star, murdered Mayo, but who murdered Miss Fane later is the question.

Most of the suspicion is directed at the star's personal fortune teller, Tarnevarro, and the next most at her ex-husband, an actor. The maid is directed into almost tipping her mitt at the start of the film, cut when the climax arrives, just before she's nabbed, the girl is the least suspected member of the cast. That's the usual way with mystery plots. When not the maid, it's the butler. "The Black Camel's" butler is, of course, implicated too, having committed the other killing. He was in love with the maid, and he shot a beachcomber who knew too much.

Cleverly directed, and as much as any mystery-satiated customer would suspect the maid or butler at the start, there's enough plot development to switch anyone's convictions. The maid angle is cleared up sensibly enough. She was Mayo's widow. The fortune teller was Mayo's brother. They were both on Shelah Fane's tail to bring her to justice, but the girl couldn't wait for justice to catch up.

Bela Lugosi, the crystal peeker, and Victor Varconi as the first husband, are boys who can always look guilty under the right conditions, and in this instance the conditions are perfect between dialects and scowls. Sally Eilers and Dorothy Revier were capable of dolling up the South Sea scenery, which is all they were required to do.

Otherwise no acting standouts. In that department the film is all Oland.

Bige.

NEWLY RICH

Paramount production and release. From the novel, "Let's Play King," by Sinclair Lewis. Features Mitzi Green, Jackie Searl, Louise Fazenda and Edna May Oliver. Directed by Norman Taurog. Scenario by Norman McLeod and Joseph L. Mankiewicz. Adaptation by Edward Paramore, Jr. At the Rivoli, N. Y., starting July 2 for run. Running time, 77 minutes.

Daisy Tate.....Mitzi Green
Bessie Tate.....Edna May Oliver
Maggie Tiffany.....Louise Fazenda
Tiny Tim Tiffany.....Jackie Searl
Queen Sidonia.....Virginia Hammond
King Max.....Bruce Line
Director.....Dell Henderson

Laughs in this film to make for only fair box office. Although the story, as filmed, centers around the kids the picture gets its comedy highlights from Edna May Oliver and Louise Fazenda. They size up here for potential consideration as a femme comedy pair for future reference.

Story is of two children and their mothers. Each is jealous of the other. When one parent shows up with a successful kid actor the other hies to Hollywood and accidentally gets her baby daughter into films and stardom.

They all chase to London to meet a boy King. When the latter runs away with the two kids, and mixes things up generally, everybody makes up. Final isn't all the picture audiences might desire, but satisfactory enough. The boy King goes back to his country and the picture kids go their way.

It seems a smart move to use the present title instead of "Forbidden Adventure," as previously planned. There isn't much action until well along in the picture. Once the kids get in, however, things move.

Sometimes the comedy is far-fetched, as when Miss Oliver, as the mother of Mitzi Green, steps on the Queen's foot out of sheer crudity. Jackie Searl is Miss Fazenda's son.

Youngsters look to have been held back, but do the usual two reel comedy chatter and action. When kidnapers attempt to pick up Searl the kids gang up and chase them off.

From a technical standpoint the picture appears to have suffered from some cutting, although it may have been direction. However, it's generally funny and should satisfy —minus any fireworks.

Shan.

Rivers on Commercial

Hollywood, July 6.

Walter Rivers is here from San Francisco producing a two and three-reeler for Sunkist oranges.

Rivers is making them for Castle Films of New York.

WE TAKE PLEASURE IN ANNOUNCING THAT

MR. JOHN ZANFT

AND

MR. EDMONDO GERLI

HAVE BEEN ADMITTED TO
GENERAL PARTNERSHIP IN OUR FIRM

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CHEVALIER CONQUERS CHICAGO!

Record crowds greet "SMILING LIEUTENANT" at opening, United Artists Theatre, Chicago!

•

3rd S. R. O. month $2 Criterion, N.Y.!

•

Opens soon at 2-a-day Carthay Circle, Los Angeles!

MAURICE CHEVALIER *in* "THE SMILING LIEUTENANT"

With CLAUDETTE COLBERT, CHARLIE RUGGLES, MIRIAM HOPKINS. Music by OSCAR STRAUS

PARAMOUNT'S 1931-2 hits will bring boom times to theatres!

AN ERNST LUBITSCH PRODUCTION

PARAMOUNT

Let's Go, Show Business!

8 o'Clock Morning Rehearsal at RKO's N. Y. Houses for Vaude Actors

RKO's vaudeville theatres in New York, now practically in the picture house class with three and four shows daily, are going in deeper with early morning rehearsals.

At the Jefferson on 14th street, an eight-act house, opening day rehearsal time is 8 a. m., the earliest on the circuit. The latest rehearsal is 10.45 a. m., at the Chester and Royal theatres, Bronx.

At the Jeff and elsewhere, where rehearsals are now held in what was formerly the middle of the night for vaudeville actors, many acts come in from out of town jumps after train rides all night, going from the station to the theatre.

Rehearsing at 8 in the morning sometimes keeps them in and out of dressing room for 14 and 15 hours opening day.

Rehearsal hours for RKO's Greater New York and Brooklyn vaude houses are:

	A.M.
Chester	10.45
Coliseum	10.00
Fordham	10.00
Franklin	9.30
Hippodrome	8.30
Jefferson	8.00
Palace	9.80
86th St.	9.00
Royal	10.45
Albee	8.45
Kenmore	10.30
Madison	10.00
Flushing	10.30
Newark	9.00
Yonkers	10.00

Fines Besides

Recently RKO advised all acts, through their agents, that tardiness at a rehearsal would result of one-third of the week's salary. Failure to report at all would bring indef cancellation. To date no penalties have been served.

Many acts are now seen to be making it a policy of arriving early for their own protection. This is to prevent gag and material lifting by brother actors.

HEADLINE SPOT EVERY OTHER WK. ADJUSTMENT

A billing battle between Harry Burns and Karyl Norman (Creole Fashion Plate) over the topping honors for an RKO intact unit show which opened Saturday (4) in Syracuse, was amicably settled by Charlie Freeman before the show left town. As agreed Harry Burns will headline one week and Karyl Norman the other.

The argument arose through an oral promise made Norman from a former RKO intact booker to headline. The booker was let out and the new regime decided another headliner had to be added to strenghen the show. Burns has been headlining for the Keith and RKO people and resented not being the top. The press department further complicated the scrap by stating that if both acts were at the top of a single column newspaper ad, there would be no box office value due to the small type used.

The result of this decision may eliminate the further booking of two headline acts on the same intact for RKO. The box office angle is being watched very closely with all daily ads checked for efficiency.

1-Wk. Vaude Show

"Personalities," booked as a revue, went off after playing one week at Brighton Beach.

Vaude show was promoted by Arthur Lyons.

Libuse on Route

Frank Libuse with his new comedy vaudeville act will start with an RKO intact unit in August.

Libuse who made a name as a comedy waiter in class cabarets, says there's nothing left in that field.

Racketeeress

A new racketeeress making the vaudeville backstages in New York is putting the bite on working actors with a very sad story. Formerly in show business, she says, but now is unemployed and, besides, is about to become a mother.

She makes all acts on all bills.

ORIENTAL, CHI, MAY TRY VAUDFILM

Chicago, July 6.

With Fanchon & Marco units set to go into four of B&K's deluxers, starting August 7, position of the Oriental is still in status quo. First F&M show opens at the Chicago and then to the Uptown, Paradise and Tivoli in the neighborhoods.

Oriental and the Fisher, Detroit, originally on the same route, is the problem that will probably be threshed out this week with the arrival of John Balaban and a production meeting following. Two policies affecting both theatres or individually are in discussion. Either special units will be built for both houses, in which case the B&K production staff will probably remain intact, or the Oriental will go vaude, leaving the Fisher to shift for itself.

It's generally conceded here that the Oriental is dependent on stage names for a draw. In the past few months screen celebs have been recruited, while in the offing hangs George Jessel, Alice White and Duke Ellington, Vaude idea for the house has been talked of many times before, but always forestalled. Present lineup may eliminate what vaude prejudice B&K may have had.

William Morris office will naturally be radically affected by the F&M invasion.

Unlikely that any changes will affect the Morris crew, with everything having been pared to the bone previously. Morris Silver and Max Turner continue as heads of the office, while Sam Bramson, with Manfred Gotthelf as assistant, will probably carry on radio booking almost exclusively.

Holtz at Palace Again

Lou Holtz, who closed his "You Said It," musical, Saturday night (4), will return to vaudeville for a week or two at the New York Palace, starting July 18.

On the bill with Holtz will be Lyda Roberti, out of the same show, but on a separate booking for the Palace.

Small Town Union's Demands Block Vaude Expansion of RKO Jr. Circuit

The paramount stumbling block to the organization of a small time vaude circuit for RKO is union stagehands and musicians according to Charlie Freeman. Freeman says the demands of these two union labor departments necessary to the operation of vaude shows in small towns is making it almost impossible to go ahead with plans for a junior RKO circuit.

The small town unions, he states, are demanding seven stage hands in most cases and the pit aggregations are insisting on seven to eight men. The small town exhib cannot operate with these restrictions. Freeman called attention to many metropolitan vaude houses in New York where five men on a swing plan are used and found satisfactory.

Although not primarily interested in the formation of an RKO junior circuit, having delegated its formation to Ray Hodgdon, his assistant, Freeman stated if it can be handled properly with profit to small operators, a small circuit would benefit vaude eventually. He is concentrating on the progress of the first line vaude houses on the RKO circuit, Freeman said.

RKO is maintaining several field men who scout the east and middle west. They have many nibbles from owners now playing straight talker programs. Majority of these theatre men say they would be most willing to sign up now for next season's vaude shows if they could see their way clear to make a profit after paying off the help.

ENRIGHT'S STAGE SHOW MAY TOUR IN STICKS

Pittsburgh, July 6.

There's a plan afoot in the local WB office to send the Enright's stage band, chorus and m.c. through the local Warner territory for one-night and split-week stands during August. Outlying communities haven't seen live talent for months and it's believed that miniature presentation such as now intended would keep things up in the warm weeks.

Since Enright reverted to straight pictures months ago, line girls and band have been idle. Idea looks as if it will go through, so they're biding their time.

RKO Won't Cash Own P.R. Checks; Actors Okay

Chicago, July 6.

In view of present conditions, which also includes bank bugaboos, RKO is not cashing even its own payroll checks.

Order, apparently a national one, has gone out to all house managers with a request that it be strictly enforced.

Actors continue to be paid in cash. Very few performers, strangers wherever they are, could cash a check.

AGENCY WITHOUT LICENSE

Dept. Brings Harry Davis to Court Under Charges

Charged with conducting an employment agency without a permit, Harry Davis, 38, of the Davis Entertainment Bureau, 1658 Broadway, was held for trial at Special Sessions by Magistrate Aurelio in West Side Court.

Davis was brought to court on a summons obtained by William F. Gill, of the License Department. The Court ordered a complaint. Frankie Cramer of Frankie Cramer's girls, an orchestra of four, was Gill's witness.

Miss Cramer testified she obtained an engagement for her band at Emil's Tavern, Brookhaven, L. I. They were to get $20 each and board weekly. Emil Wagner, Miss Cramer testified, deducted $8 each for four weeks. Inquiring she was told the money was to go to Davis. A letter supposedly written by Davis seeking for the money was introduced by assistant district attorney, Harold Frankel.

Miss Cramer testified she had exacted $1 from each member of her band. "As leader I take out $1 for music, etc," she declared.

She testified that Davis phoned her and that was how she secured the engagement. Miss Cramer is the drummer.

Davis was held in bail of $100. Gill told reporters he had received complaints of other establishments doing the same practice and he would have them all in court.

Helen Broderick's Fall

Despite a painful back injury received in a fall on the stage last week, Helen Broderick refused to step out of "Band Wagon" and is continuing in the show.

The scene in which Miss Broderick was injured necessitates her taking a fall at every show. It has been eliminated until the comedienne recovers sufficinetly from the spinal contusions.

Geo. Wood Resigns

Chicago, July 6.

George Wood, former Wm. Morris office attache, assigned to the Publix-B&K production department three months ago, has resigned.

Wood's original duties were to supervise the proposed "C" units which never got started. It was expected that Woods would be shifted by Publix to New York, but this also fell through.

BLONDELL & MACK ATTRACTIONS

BOMBY AND HIS RADIO GANG

Henry J. Kelly

TRACY and VINETTE

SAM SHEPARD PRESENTS THE 5 Hot Shots

Return Engagement of FRANK MITCHELL and JACK DURANT
July 4, Loew's Rochester, N. Y.

DAVE GENARO
HEADLINING
PLAYING RKO CIRCUIT Direction: HARRY FITZGERALD
JULY 10 TACOMA, WASH.
BOOKED SOLID UNTIL FEB., 1932

TRIXIE FRIGANZA
RKO THEATRE, LOS ANGELES, CALIF.
CHAS. H. ALLEN, Personal Mgr.

FANCHON & MARCO Presents
ZELDA SANTLEY
Headlining "VACATION DAYS" Idea
Personal Direction HARRY FENTELL

DUVAL
"A RHAPSODY IN SILK"
RKO PALACE, New York, NOW
Direction: RKO—WEBER-SIMON; Independent—LEDDY & SMITH
Entire RKO Intact Route to Follow

JANE ALLEN
This Week (July 4), R-K-O PALACE, NEW YORK
Featured Dancer in Harry Carroll's Revue

Ted Healy NVA Pres., Phil Baker V.-P., Both Scarce Around the Club in Past

Ted Healy, the comedian, was the presidential selection of the NVA Club's nominating committee for the election held last night (Monday) at the 46th street clubhouse. Among the vice-presidents picked for the regular ticket by the committee headed by Walter Kelly was Phil Baker.

Neither Healy nor Baker has ever been possessed with what used to be called the "NVA spirit," nor have they been steady visitors at the club or its branches in the old days or recently during its latest difficulty. They are considered more representative of the star working actor than the average NVA Club member.

It was stated at the clubhouse yesterday evening that the regular ticket as selected by the official committee apparently would go in. Henry Chesterfield, who was named to succeed himself as secretary of the club, stated in the event "the members could prevail upon" Kelly to accept the presidency, Healy would become one of the vice-presidents.

Kelly Declined

Kelly for several weeks had declared his intention of turning down the presidency if proffered. He has been acting president since Eddie Cantor resigned last year.

Nominated, besides Healy, Baker and Chesterfield, were Herb Williams as treasurer and Solly Ward, Charles O'Donnell and Bob Willis as vice-presidents. Among standard acts of late Ward has been one of the best supporters of the club.

The nominating committee, under Kelly, included Frank Duncan, Bob Willis, Charles Root, Jack Inglis, John Harwood, Bob Stone, Don McLeod and Clifford Wayne.

Chesterfield sent out around 3,000 letters last week requesting proxies from actors who could not be present to vote. The NVA sec advised he would personally cast votes for them. The number of proxies finally signed and returned was not revealed, though late last week Chesterfield declared 700 had been received.

The election does not affect the status of the NVA Club-NVA Fund matter, with this still pending in court. In the meanwhile the clubhouse is operating with funds at hand while looking for cheaper quarters. The club will be moved if the 46th street building can be disposed of.

NO GOOD NOWADAYS FOR DANCING SCHOOLS

Some of the dancing schools in New York which have been turning out tap and ballet dancers as well as acrobatic steppers, have folded.

Vaude tappers have been turned out by the dozens by all the schools.

Joe Daniels, after several years running a dancing studio, not only quit but sold all of his school equipment and paraphernalia at his place, 145 West 45th, on June 29 at auction.

Frank Montgomery, who had his studio in the Navex building, closed it and went to Atlantic City to stage several night club shows for the summer.

Langdon Works Against Doc's Advice—Eye Injury

Cincinnati, July 6.

Harry Langdon is doing a laugh, clown, laugh at the Albee this week. Comedian punctured a small blood vessel in his left eye during the opening performance (Saturday), but staid on the stage.

Accident occurred when an auto license plate, which he uses in the act, struck him in the face. Langdone hid his severe pain until the act was over.

Doctor advised quitting for several days, but Langdon is still working.

Coleman M.C.'s Ex's

Los Angeles, July 6.

"Stars of Yesterday" idea will have a flock of oldtimers in the new F&M unit.

Claudia Coleman will m.c. it, booked by Bill Perlberg.

Madge Hart Again After Money from Husband And Reno Annulment

Latest in the series of legal difficulties between Max and Madge Fox-Hart came last week with Mrs. Hart filing two suits in New York courts against Hart. First suit for an annulment of his marriage with Adele Forrest in Reno in September, 1930, and second is for $8,500 due her for unpaid notes and for which she has a judgment.

About that marriage thing, Mrs. Hart feels that Hart was never divorced from her. He obtained one of those Reno divorces from her last year and married Adele Forrest the same day. Mrs. Hart's attorneys argue that the divorce was not legal and doesn't hold in New York State, of which she is a resident, and, therefore, they are asking the New York courts to annul the marriage on the ground he couldn't have married because already having a wife.

On the question of the money Mrs. Hart is asking, it's an old sore spot between the couple going back to 1924 when their vaudeville agency partnership was dissolved with the two making an agreement for Max Hart to pay Mrs. Hart $3,900 plus interest every six months for a number of years. Two of these notes, Mrs. Hart claims, were unpaid last year with her attorneys obtaining a judgment for the amount of $8,500. The sheriff returned the judgment uncollected.

2 in 1

Now, Mrs. Hart argues, that while her husband has no money or effects, it is all tied up in Max Hart, Inc. Present suit is to show that Max Hart and Max Hart, Inc., are the same thing and to secure a court order allowing her to serve the Max Hart judgment on Max Hart, Inc. After this is done there probably will be another suit for a couple of more notes that have fallen due since and have not been paid.

Max Hart's only answer to all the charges is that he paid while he could, and willingly, but now has nothing and therefore cannot pay. He claims he lost money in the Hollywood Bank closing, as well as several unfortunate investments and is insolvent, owing money to other people also.

Frederick Hemly of House, Grosman & Vorhaus, is representing Mrs. Hart.

Covert Pays $500, but Can Use Johnson's Skit

Arnold Johnson's agitation against Ray Covert, for allegedly lifting one of his skits, was arbitrated by Major Donovan of the V.M.P.A., in Johnson's favor. Covert must pay $500 in settlement.

Johnson claimed that when he first rehearsed his act and broke it in, he was using an original comedy bridge skit, which Johnson himself authored. Covert was at that time with the act. Later Covert left Johnson to join the Musketeers, singing quartet.

Johnson later received word that Covert had copied the bridge skit and that the Musketeers were making it as a film short for Paramount. Johnson then demanded $1,000 for making the skit as a short and $100 a week during the time they used it on the stage.

Decision permits the Musketeers to continue using the contended skit. Both acts are booked with Publix.

Kate Smith Stops

Kate Smith dropped out of the Capitol, New York, in the middle of last week when finding her voice unable to stand the strain of the picture house and radio doubling. She'll return to the Capitol in two or three weeks.

Miss Smith went into the Capitol for a 10 weeks' run. When falling out she had completed about four weeks, played on and off in six. She's on the air nightly over CBS on a 15-minute commercial.

HARRY BROOKS BEAT IT

At 67 Had Major Operation—Now Ready for Stage Return

With very little hope held out for his recovery and lying at death's door for 10 weeks in French Hospital, Harry Brooks, 67, vaude musical single, is not only out and around but highly expectant of returning to the stage in the early fall.

Doctors who examined Brooks and took X-rays declared he had one chance in a million to survive an operation for abscesses on his stomach. Brooks went to French Hospital and told the doctor to operate. He then weighed 109 pounds. Ulcers and a part of his appendix were removed. Brooks now weighs 138 and is starting on regular exercise as well as taking a daily bakeout on the ocean beach.

BUMP ON THE BEAN NO FAULT OF THE DRIVER

Mollie Gorey Gilroy, dancer, 23, of Gilroy and Gorey lost an action in the Third District Municipal Court, 314 West 54th St., for $1,000. The dancer brought the suit against Harold J. Whalen, 217 Broadway, in whose auto she claimed to have injured her head.

The trial was brief. Justice Edgar Lauer heard the suit. Gilroy came to court to be a witness for his wife. Mrs. Gilroy stated she was confined to her bed under the care of a physician as a result of the injury.

Mrs. Gilroy and her husband, Vincent, had been at the Glen Oaks golf course, Great Neck, L. I. They were invited Mrs. Gilroy stated, in Whalen's car. They had gone four miles toward the city when Whalen's car went over a rut.

The plaintiff stated she was catapulted to the roof of the auto, injuring her head. Gilroy and his wife, they asserted, had asked Whalen to drive slowly as he was stepping on it.

The Court found no negligence on Whalen's part and dismissed the suit.

The Gilroys live at 33 West 56th street.

Adding Publix Houses May Give Fanchon & Marco Stage Units Up To 60 Weeks Playing Year Round

Paramount starts playing Fanchon & Marco units around July 25. The deal as set by Par grants F. & M. 11 weeks over Publix time. This includes everything but the three weeks which Par supplies to W. B. currently and the Broadway and Brooklyn Paramounts. It takes in the Publix spots in Minneapolis, Detroit, Chicago, New Haven, Boston and Buffalo.

Consummation of the deal which Publix hopes to complete this week places the F. & M. circuit in position for 52 to 60 weeks' bookings the year round.

Prior to the Publix-F. & M. deal Sam Katz has been testily quizzing his booking officials why the Publix theatres are paying over $5,000 for units which F. & M. can put over for half or less.

During the inside prelims among the Publix officials Katz figured his circuit could save around $3,000 per theatre weekly on shows if F. & M. units were booked or their prototypes created. On this basis Publix stands to save around $33,000 weekly by the deal, which on an annual basis runs to over $1,700,000. Adding production personnel and other overhead which automatically become suspended by this deal, Publix may save $2,500,000 the first year of F. & M. bookings.

Addition of the Par time to F. & M. books will send the latter out for extra live talent to round out its shows, and some important production people may be added to the F. & M. payroll before the new season opens. Fanchon & Marco's policy on production is that names don't count as much as does the basic talent in the units. It's the general composite that counts and not the individual names or specialists claim F. & M.

This among other things has brought certain comment from Katz, according to inside, along the lines that Marco is the only business man in circuit operation who's also himself an actual show producer. Others are showmen, but not stagers of the shows they supervise, he says.

Boris Petroff and Frank Cambria, two stagers who are held under

(Continued on page 41)

RKO Takes Wraps Off "Pansy" and "Aw Nuts"; Become Polite Terms

Expressions of "Aw, nuts" and "pansy" are again in the good graces of the RKO censorship department after being on the ban list since first used by vaude actors. Usage is the excuse offered for the reinstatement of the two gags by Chester Stratton.

Stratton says the double entendre sting is now out of "Aw, nuts" because thousands of really nice people use it in the course of ordinary conversation. "Pansy," which at one time meant only an effminate male to the RKO censorship department, is now okay, too, because it is figured that through being kicked around by the public it means something else again now. The something else is evidently just a flower.

The question of off-color gags as offered at the New York Palace is still dodged by both censorship and other departments in the RKO office.

RKO Cancels Bud Harris For Playing WB Date

RKO cancelled the blanket contract of Bud Harris, colored comedian, last week for playing a Warner booked house in Utica, N. Y. Contract had two more years to go and would have paid Harris $800 a week the final year.

Agreement prohibited Harris from playing for anyone besides RKO unless with that circuit's permission. Harris played the WB Utica date June 22.

Day in Atlantic City—for Apples

By Joe Laurie, Jr.

Brooklyn, N. Y., July 4.

Hello Charlie:

Here I am at the Kenmore after finishing a week at the Earle in Philly. Not a bad week there. Everybody tries to make it pleasant.

They make you play the Globe in Atlantic City on Sunday night for nothin, that is, practically for nothin. They pay your fares and let you put your bathing suit on in your dressing room. You can go out and take a swim and get sunburned and suffer with it for the rest of the week.

Our show looked like a bunch of Indians when they got through with that sun. Dancers couldn't shake a leg, the comics couldn't comic and the singers lost their pipes, the salt water getting to their tonsils.

The only kick I got is that they ought to clean out those dressing rooms down there. I don't think they've been swept since the house was built. Those are the kind of places that help fill the N. V. A. Sanitarium. But what's the use of kicking? The big guys never hear you. They're not wired for sound, and if they are your kicks are gotta go through a lot of transformers. By the time they get your complaint, it's a boost.

Say, Charlie, you know Atlantic City isn't like it used to be when we went down there and played for Louis Wesley at the Savoy. It was at a big cut but it was worth it to see "Dude" Harris with his little mustache, panama hat and tight pants. And meet all the biggies on the boardwalk or sit around the old Young's hotel and tell stories, with home hot poker games.

What a lotta laughs in those days. Now you don't see anybody down there and can't get a snicker. The place is packed with fortune tellers, auction rooms, custard joints, delicatessen, and 5-10 stores. Most of the people look like they oughta take a bath instead of just havin one.

Maybe I'm getting old timey but the guys today don't know what fun is. They grab a dame, give her a ride in their bus, take 'em for a swim, play some miniature golf, eat a couple of hot dogs, see a picture show and top it off with a box of stale candy...and call it a day. Well I say "Candy is dandy, but likker is quicker."

The Troupe

Well, Charlie, everything looks hunky dory. The dames in the big act are kinda sizing up everybody, and the single guy, Sol Higgins, hasn't played any golf as yet. Says he's waiting until we get outta town. I had the guy pegged right; he likes his little nip. He invited me in his room to take a squig of two-year-old Scotch. That guy can't keep a bottle two hours let alone two years. It wasn't bad stuff at that, but I'm gonna lay off the hard stuff and women, 'cause I'm out to save some dough this season.

I gotta million things to do before I leave town. I gotta go up to see Mr. Orowitz. He is the head of the exploitation department. Then I gotta get new pictures, and Miss Hackett is gotta pass on the clothes in the act and our drop. Then the bookers come around to see if everything's all set for the trip.

They run this thing like a big business now. You don't have to worry about nothing! they take care of everything but your gags.

Speakin about gags I put a honey in the act the other day. It's only good for a Jewish audience. About a Jewish hotel that's run strictly kosher and an Irish waitress the most popular girl in the place. The owner wanted to know why so he investigated and found out that she was "bootlegging butter." It's a wow when they get it. Don't tell it around as I wanna have it for myself until after I leave New York.

Well, hope you and the Mrs. are well and that I'll get to see you before I get away on the trip west. I gotta another week to play at the Madison and Chester, then we hop to Syracuse. Keep your knees even Sez

Your pal, *Bob.*

WM. SEARLE DISMISSED ON STAGE GUN CHARGE

William Searle, vaudeville actor, whose twin brother was accidentally shot during the action of their vaudeville skit at the Fox Audubon recently, was freed on a charge of possessing a revolver.

Assistant District Attorney Schottland told the Court the brothers with their wives had appeared for four years together in a vaude sketch. During the action of the piece a revolver with blank cartridges is used. During the handling of the gun it accidently discharged, slightly wounding the defendant's brother. William was charged with having the gun without a permit. It was shown that Searle had obtained a permit to use blank cartridges and believed that was sufficient, neglected to obtain the possession permit.

Schottland said that the gun belonged to all the members of the act, and that the defendant did not have exclusive possession of it, therefore the evidence against him was insufficient.

Jones at Palace?

Bobby Jones may play a week at the Palace, New York, sometime this month and contribute his salary to charity.

Harry Fitzgerald, RKO agent, has been negotiating with Jones and his manager, O. B. Keeler, for the Palace date. Jones has closed with A. G. Spalding, sporting goods firm, to become one of the vice-presidents.

At Spalding's his official capacity is technical adviser on golfing equipment, which probably means he will design a set of "Bobby Jones" clubs.

In the Palace matter no salary has been mentioned thus far.

Sailing July 11
ILE DE FRANCE

ROYGERS

WEEK
July 27—Palladium
LONDON
Aug. 3—Hippodrome
BIRMINGHAM
Aug. 10—Empire
HOLBORN
Aug. 17—Palladium
LONDON

PERMANENT ADDRESS
AMERICAN EXPRESS
PARIS, FRANCE
Thanks EDWIN MEYERS
WILLIAM MORRIS OFFICE

New Columbia Setting Or Asking $500 On the Line for Producer Franchiser

Franchise grants are being made for the new Columbia burlesque circuit, with the shows all expected to be put in rehearsal in the last two weeks in August.

Each franchise issued is paid for in cash, $500 accompanying the application. In return the producer must assemble a show of 16 girls and the usual quota of principals, with the circuit office assuring each show of a house guarantee of $1,700. The office is reported figuring on a minimum of 20 weeks.

Unless present plans are changed, each Columbia show will carry two union men, carpenter and property man, and a musical director.

Among franchises granted the past few days, it's understood the following will produce shows under their own names: Jules Michaels and Harry Bentley, Charles Bragdon, Maurice Rose, Jake Potar, Benny Moore, Harry Shapiro, Harry Steppe, Lou Reals, Emmett Callahan, Joe Catalano, Ed Hutchinson.

Burlesque with Films Maybe at Woods, Chi

Chicago, July 6.

Report is that Aaron Jones, owner of the Woods, is figuring adding stock burlesque to the picture end of the entertainment in that house for next season.

Woods has taken the first run rights to all Columbia pictures for next season for the Woods. Theatre is a downtown house.

Tough in Buff.

Buffalo, July 6.

Stock burlesque is being bumped hard at the Palace, with the company reported in salary arrears.

FAY'S PHILLY GLOOMY

With Fay's in Philadelphia dark following the recent stock burlesque bust there when the troupe was left holding I. O. U.'s, it is the belief in burlesque that it will be a long time before the house reopens with burlesque, if ever.

The burlesque situation in Albany is also nil, with the recent stock operation there not panning out so well.

$500 B. O. Theft

Akron, July 6.

Two well dressed men held up the cashier at the RKO Palace and escaped with $500 in cash last week. As they walked calmly away the cashier pressed the burglar alarm. Pair not yet apprehended.

Trying 5th Avenue Again

The 5th Avenue, New York, may reopen as a stock house.

Charles Burns is reported taking over the theatre.

PITT'S VAUDE REVIVAL

In East Liberty for Enright and Sheridan Sq. in Fall

Pittsburgh, July 6.

Looks like a strong local return to vaude this fall with the East Liberty section, where the Enright and Sheridan Square are located, getting all of it. Sheridan is an RKO holding and a former vaudfilm house. Present plan is to go back to vaudefilm in September under a split week policy.

Enright (WB) is expected to fall in line, giving up presentations for vaude, also on a split week routine. With stage shows out for the summer, the big de luxer in East Liberty has been changing pictures twice weekly at a reduced scale.

No vaude around here for almost a year now. Stanley and Penn, downtown de luxers, are expected to stick to presentations.

Back to Shows

Atlanta, July 6.

Capitol theatre (Universal) is practically set to return to stage shows after trying out straight pictures the past few weeks. Return of stage fare is set for July 17 and will probably be a Marcus troupe.

The Marcus outfit, which previously played the Capitol for weeks, did very well from a boxoffice standpoint. They alternate in between revues and straight shows.

Lew Cantor as Agent

An RKO agency franchise, the first in over six months, has been issued to Lew Cantor. He is a combination agent-producer.

Cantor has been dabbling in legit and pictures for the past few seasons. He did a couple of shows and last year for a time was an associate producer with Universal.

F-M Back in Vancouver

Los Angeles, July 6.

New spot has been added to the Fanchon & Marco route sheets in Vancouver. Units started at the Strand July 3.

Fanchon & Marco formerly played Vancouver but the troupes stopped going there 18 months ago.

MELSON'S NEW ACT

Charles Melson m. c.'ing mostly in Jersey, is shelving his single work to work double with Irma Nette.

Act has been penciled in for some local RKO dates.

Radio Team for RKO

Les Reis and Artie Dunn, debut for RKO at the Chester July 11.

Morris' Chi Office Slices Staff to Silver and Turner

Chicago, July 6.

As a result of Publix disbanding its stage producing, the local William Morris office will cut to two men and a stenographer. Morris Silver and Max Turner stay.

Of those leaving, only Sam Bramson remains with Morris. He transfers to the agency's New York office.

The outs are Charlie Hogan and Nan Elliott, agents, and Manny Gotthelm, club booker.

NBC Act for RKO

RKO has booked "Station KUKU," an NBC presentation, into the Flushing and 86th Street theatres week of July 25. The cast is composed of Raymond Knight, Mary McCoy, Walter Preston, Elsie May Gordon and the Russian Cathedral quartet.

The act is styled a radio novelty and, if holding up, will be carried around the metropolitan RKO houses.

Folly, B'klyn, Doubling

Folly, Brooklyn, is reported dropping its vaude shows July 11 and going double features over the summer.

House formerly booked by the Fox office and was known for years as Fox's Folly. It has been indie vaude booked the past season and has been used as a break-in by many acts.

SCHOOLER BACK AT CAP

Dave Schooler did not open last week with a Publix unit as planned. Instead, the Loew office decided it had been building up Schooler's following and pulled him back to another Capitol engagement in New York. He goes in for four weeks in about a fortnight.

Publix had to make a fast substitution in its unit when Schooler stepped out.

Leave Cafe for Vaude

R. Eddie Greenlee and Hilda Rogers have closed at the Castillian Royal (Pelham Parkway).

Back to vaude.

Coast Closings

Los Angeles, July 6.

Fanchon & Marco units are out of some of the northwest stands through the Par., Seattle, and the Broadway, Tacoma, closing for the summer.

The Glendale, in Glendale, also closed with Fox's Alexander continuing straight pictures there. A number of other Fox WC neighborhooders are darkening during the heated months.

In several town the operators' unions allowed theatres to eliminate one man from the booth to enable them to keep open.

NEW ACTS

Machin's Cuban band.
Sisters G.
Eddie Deas and Boston Buddies (12).
Lone Star Rangers.
Dorothy Joy, single.
Claire, Doris and McGrath.
Emily Romaine and Zion, dancers.
Nick Basil.

Irving Yates
PRODUCTIONS
Lefcourt-Alan Building
1619 Broadway
NEW YORK CITY

DE VITO and DENNY
with DOT STEVENS
Spare No Expense to
Produce Laughs for RKO

Marcus Loew
BOOKING AGENCY
General Executive Offices
LOEW BUILDING
ANNEX
160 WEST 46TH ST.
BRYANT 7800 NEW YORK CITY
J. H. LUBIN
GENERAL MANAGER
MARVIN H. SCHENCK
BOOKING MANAGER

HARRY A. ROMM
Presents
Miss Loma Worth

HELLO!
CONN FACTORY
ELKHART, INDIANA

HELLO!
MONO AIRCRAFT CORP.
MOLINE, ILLINOIS

Holding Girls' Championship
Playing 18 (Conn) Instruments
For 24 Hours (Marathon)

This Week (July 4)
R-K-O, SYRACUSE, NEW YORK
Next Week (July 11)
R-K-O, ROCHESTER, NEW YORK

PALACE

(St. Vaude)

In America, the Palace is accepted as the ace vaude house in the country. Without exaggeration or patriotism, that can be broadened out to include the world. No vaude theatre anywhere gets together near as much entertainment value on one bill at one time.

One quick flash of the situation is afforded by the Maurice Colleano act. They close the bill at the Palace this week and can't stem the stampede. Anywhere in Europe they'd headline, and easily. That goes for the Palladium in London, the Empire in Paris, or the Winter Garten in Berlin.

There are only eight acts on the current Palace bill. They can't do with less than a dozen in an average European variety combo. But any two of the current Palace acts —with one single exception—can go over to Europe and run away with the show at any of the principal variety houses, no matter who they are billed with. The one exception is the Harry Carroll revue, and that, due to the Stroud twins, doesn't even belong at the Palace, nor in a Class A vaude house anywhere.

There are two acrobatic turns and a magician on the Palace bill this week in an eight-act layout. That's pretty bad for the Palace. Across the Atlantic it would be great. Except that they'd still think they're having insufficient acrobatics over there. You can't give them too many hand-to-hand or risley boys on the other side. Over here they're fillers.

This comparison of American and European vaude is also heightened by the other acts on the current layout. Borrah Minevitch, if he played all the time they offered him in Europe when he was there last year, could be there the rest of his life. He headlined at the Empire in Paris for two weeks and then went into a Paris revue for several months. They never would let him get off the stage. He always was a show-stopper. At the Palace he's just another pretty good act.

Then Jack McLallen and Sarah. They sail for London next week, and London will undoubtedly take to them. American comedians are pretty nearly always sure fire in London. They have so few of their own. In Paris, McLallen would have to fight because of the language difficulty, but even at that Doris Ellingson's voice would probably put the turn over. At the Palace Saturday afternoon she was the only one on the entire bill who got anything resembling real applause.

Herb Williams is another one to fall into that category. He's been doing that act of his for years and years now, and it still wows them. London would love it just as much, or more. Paris or Berlin, of course, are out for him. Unless the German Williams sprinkles through his act—and it's very good German—means he speaks the language at case. In Germany, they'd love his hoke. You can't expect a vaude audience to listen to a language outside its own, though.

The Brox Sisters on this week's bill would have no trouble in any European house. Maybe Paris would be troublesome for the gals because the French are the only people in the world who go so far as to resent even songs in a language outside their own. But the Brox harmonizing would get them after the first number. They haven't got anything near as good on their own soil.

Duval, a magician, opens the show with a pretty weak turn. Built entirely around producing silk handkerchiefs where none were previously and most of it obvious stuff. Pretty props and good showmanship, though, would make this a cinch in Europe.

Paul and Nino Ghezzi, deucing, are probably the world's best hand-to-hand team. They're originally French, and are equally well known over here as in every top vaude house on the Continent. They used to be billed as Les Ghezzi, but have recently sprouted out into using their full names.

Harry Carroll's new revue, without Carroll, is third on the current Palace bill, and even despite that foreign vaude houses never get flash acts—or very seldom—they wouldn't be interested because of the low standard of quality. The Stroud twins, who used to be a deucing hoofing act until recently, are acting as masters of ceremonies for the act, and their material is on a par with average European comedy material only in that it's dirty. Not a real laugh line in the act, and what comedy there is the kids manage to spoil by not knowing how to put it over. They're good hoofers and ought to stick to that.

Even despite the Strouds the act isn't much, only outstanding member being Lin Dore, who stooged for Ben Blue until recently. The eight gals are pretty, and Harry and Dorothy Dixon do a mildly amusing dance. With a clever comedian to tie the thing up, it might be worked into an act yet.

If the Carroll act weren't so poor it could be used to close the show, allowing Maurice Colleano a spot in the first half, thereby making a better balanced bill. As it is, the customers begin walking on Colleano when he brings out the springboard and they miss the high-powered finish.

All in all, it's not an especially good Palace show, with no real headliner of Palace quality in the layout, but it would be an eye-opening group of acts for any European audience. Which makes it that much harder to accept the fact that less than one-third of the seats were filled Saturday afternoon. Absence of a draw headliner kept the flying name flags away from the front of the Palace this week for the first time in months. *Kauf.*

HIPPODROME

The Hip has an eight-act RKO show and a feature film. Film, "The Maltese Falcon" (WB) was out in lights, but the identity of the vaude acts was more or less a secret. Unfurling a banner with the 8-RKO acts or the same thing in electrics doesn't mean much to the transient seeking stage entertainment.

Show had a dash of circusy stuff and regulation vaude and fairly good entertainment. Andre DeVail doesn't seem to bat an eye when it comes to being tossed recklessly across the big stage by the three men in her act. That DeVal stuff is so corking on its circus classification it could be played up.

Laye and Morner, a monopedic duo, had several interesting moments and the hand balancing routine at the finish set them off to applause. Bob Fisher was second. Under cork this man has apparent leather lungs. Fisher rates best vocally and he uses numbers which the nabes know backwards.

Fritz and Jean Hubert with their rough and tumble work as the acrobatic drunks did some of their falls to big applause. Though the young man injured a toe when doing one of his exits, he managed to finish out with the audience unaware that after he left the stage he had to have a doctor give the injury a dressing. The injury put the act out of the show for the later performance.

"Dauntless," the police dog, fitted in nicely here. Dogs will be dogs, and when they are splendidly trained they always make a hit especially with the younger element. Not overdone here.

First real comedy came in the Pillard and Hillier turn. Al Hillier works all the time and although it is somewhat burlesky, it's harmless and clean, and that is an asset for a turn of this type. Two women give ample assistance. "Tropical Nights" with Andre DeVal is the Andre DeVal act with perhaps a new opening. The main body and the real standout is the DeVal girl's work as a sort of human ball or top the way she's tossed and spun from man to man.

Hershel Henlere was a hit. He mixes fun with his music and his one-man band travesty a big laugh getter. Closing were Stanley Bros. and Attree (New Acts).

Also on the screen Pathe News. Sam Freed's orchestra a patriotic medley. Otherwise, a quiet day and especially at the b.o. *Mark.*

JEFFERSON

Big house Saturday matinee. Not affected at all by the holiday, holding a near capacity audience. Audience in a holiday mood, too, for it kept forcing each act to an encore with prolonged applause.

Eight acts ran overlong, hitting two hours and five minutes. Usually 15 or 20 minutes less of vaude here by the same number. Although the bill slowed down at times because some of the acts were taking advantage of the big hearted mob, the audience didn't mind.

Opener was the Wranglers (New Acts) a quartet heralded on the screen as being from films. Liked. Raymond Wilbert, golf expert who mixes some chatter and hoop juggling with his golf, took up too much time. Chatter isn't very effective. Uses three golf tricks.

Ralph Rogers (New Acts) had easy riding. Was liked from the start and got a couple of encores. Material isn't strong enough for that, but the boys at this house go for lookers and Rogers is assisted by a snappy blonde.

Mary Marlowe's imitations were well received. Imitates an Irish woman, night club singer and animals. Spanish dancing team, Rodrigo and Lila, assisted by a vocal and instrumental femme trio, use overly heavy dramatics in their closing number. "Just a Gigolo." Cue into an apache from out of a clear blue sky, with the screams of the girl and the overdone dramatic twitchings of the boy closing. Previously the team delivers pleasing tango dances. Girl trio helps.

Lou Kaye (New Acts), helped by a woman and two boys, shaped up good. Dezso Retter's acrobatics were short and snappy and went over strong.

La Manno's Parisian Ambassadors, good colored band act for vaude. Mostly all brass, just one string. Amanda Randolph. Latter is featured for some hot warbling. Her gargling manner of vocalling went. Two hoofers are fast and snappy.

U's "Up For Murder," feature.

STATE

Loew's ace vaude stand caught its share of out of towners Saturday's mat. These people in part replaced the two million or so New Yorkers who left town over the 4th and made a pip audience for the acts. Some things they howled at, new for them evidently, the State regulars would let pass. They showed shopping quality in spots, particularly four out of Frances White's first five numbers, which fared lightly. They were bad selections for the petite songstress. Her old favorite, "Mississippi," is the only standout in her regular routine.

Jack Pepper, vaude favorite of the younger school, made his first Broadway appearance in some time. His is a vaude personality, always working front. A most likeable chap, with a dandy pair of pipes he tied up the show, encoring without the piano with his two stooges. The stooges aid well. One played piano and violin simultaneously and was a triple threat in the middle of the act. The other stooge does a hebe, and although going for some mossy ones, made 'em howl. Falsetto voice imitation of colored gal doing "St. Louis Blues" strong closer and high spot.

The Three Gobs, a colored hoofing act (New Acts) will be a magnet for many Broadway buck hoppers when news gets around they are there and what they are doing. In second spot, following Don Valerio, they picked up the fast tempo and put it in high. Don Valerio with two unbilled shapely misses, whammed over a sock on the tight wire. His running split on the narrow steel thread was breath taking. The girls are at home on the wire. Peachy opener.

Howard and Laurie and company of two men and two women all unbilled, trampled through some old burlesque bits woven around a show rehearsal. Howard does a nut cop in exaggerated style. Laurie steps down in "one" for three parodies on pop tunes. The rest of the cast flit about for background and as feeds. Hokey pokey.

Adagio dancers like towns overseated with theatres, are hard pressed for selling angles. "The Porcelain Romance" tries for the different. After all, it's still adagio, but the folks from Keokuk and points west liked it immensely, so that's that.

Business good but not startling. Paramount's "Vice Squad" on screen. Other screen stuff including a Rice short, Burns and Allen comedy film and the usual Metro news reel rounded out a long show. *Earl.*

RKO UNIT

(Chester, New York)

A punchless layout, this intact, but it entertains consistently if only moderately and manages to slip across. No danger of any theatre along the route running overtime because of show-stops, although stoppers probably aren't a necessary ingredient of the RKO units.

The intacts' keynote in the booking process and later in the playing is steady entertainment. This gives the booker some leeway in either direction, since if a bill manages to satisfy, it's satisfactory, while they don't have to be great at any time.

The all can't be great on a $3,000 budget.

The unit at the Chester the last half for its final New York date before proceeding to Syracuse and the road, won't teach anything new. It plays fairly well for three acts and reserves its comedy punch for the finish. A formula proved before.

The finisher is Harry Burns. Here his turn seemed punchy in contrast only. It might have been the small audience on a hot night or perhaps the frail finish. That that finish must close this bill besides just this act accentuates its weakness. It can't follow the strong comedy up ahead in the same act.

It's unknown where Duval grabbed the time to break-in some palming additions to his silk pulling routine. Probably in the parlor, but it bespeaks progress by this newcomer among the magic acts. It looks like a correspondence school routine, it's that simple, but Duval looks good in tails, has a nice smile and an attractive manner. The silks lend much color. He pulls 'em out of cylinders and opens a show satisfactorily.

Birnes and Kaye depended on their dancing in the deuce and it got them around the bases, despite the talk ruts along the way. They seem to know all about the talk themselves, for they get it over with soon enough. When dancing they're okay. Youthful appearance is an advantage for them and an enhancement for the bill in the early spot.

A new act by Karyl Norman usually means just some new gowns. This time besides the gowns he has a new pianist, Jerry Green on the billing. The women always like to look at Karyl and his duds. Though they no longer gasp at the wig removal, he gets a lot from the impersonation in another way. He jerks the scalp early now for onstage switches, including a double voiced duet with a trick two-sided skimmer.

When Karyl goes bass from his high falsetto, it's a laugh each time, and Karyl does the bass quite naturally. His blue gown with silver wig was a knockout. RKO's fashion department isn't doing much better for the women of vaudeville, if as good, than Karyl is doing for himself.

Burns hasn't been over the Orph with his present turn, although much of the stuff, including the phone bit and the spaghetti chatter, is holdover. Opening a revamp of the revered flirtation, but handled capably here, and the rumba finish also new. That rumba either needs a girl who can do it, or airing. It's not right to toss away the many solid laughs grabbed by Burns on a finish that finishes in about the same manner as a two-ounce portion of carbolic acid.

"Lady Who Dared" (FN), Chester feature. *Bige.*

PALACE, CHICAGO

Chicago, July 4.

Light but fast moving entertainment in the five acts that opened to a holiday mob. Plenty of song and dance; the kind that flavors of bygone vaude bills and in tune with the weather.

Enough old timers on this layout to make audiences remember. Seed and Austin, Carleton and Bellew and the Honey Boys lend a substantial support around Blanche Sweet's one act sketch and the ever classy twins, Beth and Betty Dodge.

Miss Sweet as a potential draw on her past screen record may be discounted, and neither does she attempt to accentuate that angle. In getting on and off with her playlet without any ado, no curtain speeches, bows, posing or Hollywood chatter, Miss Sweet shows refined taste and good judgment. Too many Hollywoodians, passe and extant, have fallen into the habit of reciting anecdotes and foibles from the film colony. As far as audiences go the majority know plenty from fan mags and other sources and usually are ahead of the story tellers.

First show, Saturday, ran at a speedy gait, a little too fast with the five turns clocked at not much over 60 minutes. Seed and Austin were timed at nine minutes and certainly not enough from a next to shut, featured comedy act. It was necessary to fill in with a reserve short subject to make up that time on the second show, which shouldn't have happened, as Seed and Austin could easily do 15 minutes or more. It couldn't have been the weather that made the boys lay down, because it wasn't so hot and even if it was it shouldn't have made any difference.

Sketches at the Palace are uncommon these days. At one time, and not so long ago, no vaude show was complete without one. Now it remains for screen celebs to revive it. Miss Sweet's one acter is well authored, but slow in getting started. After that it builds sufficiently to hold some interest. Conventional threads of an unconscious snob who friend wife succeeds in reforming. Miss Sweet's vocal prowess is not much, but she looks nice and doesn't try to overact.

Honey Boys, original and intact crew of five, opened nicely. Minstrelsy, modernly touched up, aptly describes this turn. Included in the quintette is an old time dance routine by one of the boys, who executes simple heel and toe steps of old fashioned variety to modern music and tempo. Some good vocalizing sends the act over on the windup.

Carleton and Ballew familiarly brought back he reliable No. 2 triangle of the boy, girl and piano. Miss Ballew is pleasantly piped and a good foil for Carleton's feeding. It's easy to go blue in this type of act, but with the exception of one mild crack their material is uncenscrable.

Dave Seed is still fast on his feet and faster yet with his hands, as the blonde girl with him will probably attest. But it all goes over for a laugh, so okay. Austin's straighting is faultless, though a few times it's hard to tell which is the comic. Outside of that abbreviated nine minutes there's nothing wrong with this particular brand of hoke.

If all closing acts were as neat and nifty as that of the Dodge Twins a lot of house managers' worries would be over. Girls haven't been around for a couple of years, Parcéing in the meantime, but they've come back all grown up and with new numbers. They still do their whistling flirtation number while toting some dazzling wardrobe. And the sisters now do a German character number, lyrics and all, besides some French patter, of course. Two nimble footed boys fill in with rapid buck steps and a flock of wings.

Mat biz started slow, but built steadily all day. Screen bid, "Three Who Love" (Radio), and newsreel flashing an exclusive Pathe interview with Post and Gatty after their flight. Pathe Rooster on the plane at all times visible. *Span.*

EMPIRE, PARIS

Paris, June 25.

Empire is making a strong bid to retain patronage, on which the heat and the Colonial Exhibition are making strong inroads. It is successfully retaining fair business, due to its being the only house of its kind in Paris, and having a steady following.

Current show, after orchestra numbers, opens with White and White, tap dancers, hardly seen by the audience, which makes a practice of arriving rather late. The Dakotas next and get a very good hand for equilibrium on long poles. Paul Chaubet sings, accompanying himself on the piano. He is local and represents the agreement between the management and the local Equity to put on every bill some practically unknown artist to give him a chance in front of a big audience.

Corn and Dixie are billed as eccentric comedians. After them comes Colette Betty, girl entertainer, who sings some local numbers with tremendous effect. Girl has a good appearance and appears to have a future. Closing before intermission is a very ambitious number, billed as Julio de Caro, Argentine orchestra, supported by Lina Perez Acosta, South American singer, and Gimenez and Rodriques, South American hoofers. Considerable tango singing is carried on with orchestra and dancing. Act is rather of the night-club floor show type, but due to a somewhat spectacular display of costumes gets a satisfactory hand.

Second part is much stronger. After the opening number billed as Nello, comedian, who really belongs to the Mackwey troop, come the Barry Twins, wrongly billed as appearing for the first time in France. They played France in the days when Enoch Light was running a stage band at the Gaumont Palace under American management. The twins have considerably improved since then, and do a kind of Dollie and Billie act. That they are more used to cabaret than stage work explains the delay in changing costumes. Nevertheless, their pulchritude and excellent appearance, as well as the entertainment value of their act, get them considerable applause.

After them is Keith Clark in a conjuring number, followed by the Revellers. The latter bring the house down with repeated encores. When they leave the stage, and the pit orchestra goes into the next number, the house both applauds and boos, to try and prevent the orchestra from playing and to get the Revellers back. Mackwey English panto troupe comes on the stage for the closing. This is the Mackweys' usual spot at the Empire. *Maxi.*

86TH ST.

Any kind of biz is something in muggy weather that is slaughtering on a holiday week-end. This spot wasn't any better off nor worse than other neighbs in town. Billy Glason headlined a varied program that should suit and did when caught, but the acts had to work hard. It's that kind of a neighb and that kind of a house. No pep and everybody and everything snoozes with a subdued aura.

Feature was "Up for Murder" (U), but looked like it meant little. Spotting a 15-minute newsreel with two shorts plus an overlong organ routine must mean something needs improvement, and not the stage end.

When the acts get the reception from the blunderbuss here Saturday, change day, those acts are okay. They included Earl, Jack and Betty, Chesleigh and Gibbs, Donatella Bros. and Carmen, besides Glason. Lighting went a bit skippy in the opener.

Earl, Jack and Betty do a roller skating performance in a full, plain stage, in duets, trios and single tricks. One of the boys offers the change of doing a whirl while lighting a cigarette. That should have pepped up the audience especially with a flash endurance twirl which the act does for finale. Lighting went bad during the first part.

But Chesleigh and Gibbs following had to start all over again to wake 'em up. It's just that way. They're using a badly painted Zep curtain in one now and they run through a line of fast cross-chatter with some interpolating yodeling. A couple of the gags are broad and over too fast, which might catch on faster in a burlesque house, but they finished okay.

Glason finaled with his usual monolog. They ate out of his hand, although Glason would not attempt his stuff in any professional center. It's varied only in that Glason now credits one yarn to Harry Hershfield. Only Glason tells it differently. Another story Glason spiels could be heard in newsreels around from George Jessel, who told it at the recent Walker dinner. Glason also pulls "Rudy Valoo."

Donatella Bros. and Carmen were next-to-closing. This instrumental and dancing group go along only so-so until they pull the family gag by trotting out papa and then mama toward the close. *Shan.*

PARAMOUNT, N. Y.

New York, July 3.

Too much show this week, program going on past two hours and a half at Friday's first deluxe performance. Padding in the 47-minute unit which had Morton Downey as the added feature.

Fault was not Downey's but rather in the routine which permitted Wilfred DuBois, juggler, to run 'way overboard. Film theatre stagers have developed a penchant for allowing jugglers too much time. The snappier the better for the juggler and the show. Besides which, Bert Gordon, traveling on top of this Boris Petroff effort, "Rio Rosa," is on twice.

Gordon isn't new to the celluloid arenas, having just gotten through with a Loew route. And he's strictly okay. No trouble in grabbing two handfuls of laughs here. He's doing his old vaude act on his entrance, Vera Kingston straighting for him, and later is on again for a burn-up bit with the femme member of a tango trio. Gordon makes it funny and that's not so easy in front of 3,600 seats. Besides which he does a number with the Bobby Sanford girls (12), for a laugh tag.

Ted Mack is in charge of the musicians with the patriotic pit overture developing into a Declaration of Independence tabeau plus a 1776 finale. They liked it. Not so much, however, Jess Crawford's group of torch ballads tied together by slides in story form which had Crawford bringing together unnamed friends and estranged lovers. It provided a chance to supply the songwriters' names—as though the public cares. Registered as a mistake all the way in the succession of slow numbers.

Downey walks in and out of this house informally. So much so he sometimes doesn't even rehearse until after the first show. That may have been the reason for a slight mixup on his opening number here Friday afternoon, but it didn't hurt and they made him go to two encores. Downey holds over next week as well and this week has "Girl Habit" (Par) as a definite aid.

Newsreel went 13 minutes, with a long trailer, and was mostly concerned with the world fliers.

Unit shouldn't have any trouble pleasing on the road with Gordon the foundation on his comedy. Jewish comedian is a bit different for the film clientele and they'll like him.

Theodore, Enrica and Novello are the dance trio opening as a duo for a ballroom waltz depending upon a one-arm climax swing to get over. They later dovetail into Gordon's second bit and then go into a three-way tango, novel. With Downey out and DuBois cut to a reasonable time the unit should develop some momentum for more satisfactory results.

Sid.

FOX, BROOKLYN

Brooklyn, July 4.

On the hot July 4 afternoon the Brooklyn Fox was doing business. "Annabelle's Affairs" (Fox) on the screen and just a plain Fanchon & Marco unit on the stage, with no special names in either end. Not so compelling, but they were coming in just the same.

There were more people on the street in downtown Brooklyn in the afternoon than on Broadway. And Brooklyn is a lot closer to Coney Island. Some stores open over there on the big holiday and grabbing a few customers, too.

Perhaps it was the Fox's 25c. admish up to two o'clock. Or just that Brooklyn does things backwards.

The F. & M. Idea current for the full week is "Golden West," cowboy-Indian layout with more trimmings from the scenery than the talent. No introductions or announcements and the only member identified is Chief Eagle Feather. He does a native war dance, stepping off for an excellent routine by the 12-girl line, then returning apparently for another scalping. But he switches suddenly into an old-fashioned clog, poking out some perfect taps for an effective specialty.

A talking, knife throwing, banjo playing and roping cowboy, working with a man stooge, had the next open spot. Another assistant for him was the tap dancing girl in fur pants. He gets set early with a trick banjo bit and finishes with roping.

Later a mixed team in "one," comprising a loose leg dancing boy who's weak on talk and a talking girl who's weak on dancing. Together they do alright by holding each other up during respective frail moments. The boy's dance opens and the girl enters at its finish for four or five minutes of stew stuff and falls. She's small, cute and possesses a fair enough sense of comedy values. When they hoof off, it's the boy who takes charge. They're young.

Another specialist is the singing bo. He looks like a romantic tenor, but that impression lasts only until he starts to sing. Then he surprises with some good old coon shouting. Not much of that style singing around any more, or not enough good coon shouting to seem exceptional. Most "hot" singers nowadays are shouting whether they know it or not, and most don't know the shouting rules. This boy is different and the audience liked him.

The girly line has a toe number, an Indian dance and a costume parade at the finish. In the two dancing, bits they are exceptionally proficient, and as is customary with the F. & M. lines, attractively costumed. The finale utilizes a treadmill with four girls riding small white ponies. Treadmills as presentation finishers are getting stale hereabouts. Beyond the gee-gee angle, though, the finish had the benefit of some striking scenery and a build-up before the drapes by six of the line girls in Indian costumes.

Sam Jack Kaufman's pit overture and Bob West's organ stuff held up as usual over here.

The unit's cast names are Bee Ho Gray, Harriett Hutchins, Valerie Wade, Jimmy Ames and the Chief.

Bige.

IMPERIAL, TORONTO

Toronto, July 3.

Record heat wave not bothering this house, which celebrated Dominion Day by starting its new refrigeration plant. Humidity of around 90 outside and 60 inside dragged in the cash customers and had the more loosely clad femmes shivering, but you can't satisfy everyone. Imperial's home-made temperature should do much to entice the amusement seekers away from the beaches' joy emporiums.

Gertrude (Jerry) Hayden, age 20, and Doris Connes, age 17, appearing in a Russell Markert lineup in the Imperial's stage presentation, are lying in St. Joseph's hospital following an automobile crash on the Toronto-Hamilton highway at Lakeview. Sideswiped by an oncoming car driven by C. Ciceri, the car in which the two girls were riding with two Toronto men was overturned and thrown into a ten-foot ditch.

Miss Hayden, who sustained two fractured ribs, was pinned under the car for ten minutes. She will be confined to the hospital for three weeks, doctors say. Miss Connes has facial injuries and a possible fractured skull. They were temporarily replaced in the lineup by two members of the Canadian Rockets ballet. Charlie Belanger, Canadian light-heavyweight boxing champ, was one of the men in the car but escaped unhurt.

Nicely variated bill this week should also help. All the ingredients of song, dance and hoke expertly blended. Total effect is enhanced by two elaborate scenic sets on which the paint seems hardly dry. Stage presentation embodies a tropical motif and opens in full stage with jungle set. Ray Teal on as m. c. for a few minutes of cross chatter with Franklyn Ardell. Mostly depression gags which brodied, and this opener can be cut out in entirety.

Ballet in feathers and nice appearance. Score with peppy routine and send bill off to speedy start. Shuffle exit and back on with Noreen and James, kid duo with a class offering. Kids keep up the tempo in first number and then slide into a shoulder-shrugging eccentric with boy soloing for a leg-breaker. Girl is an eyeful and looked a bit like Marilyn Miller in appearance except that her hair is rather darker. Pair are nicely costumed, this also helping.

Lillian Dawson, wide-mouthed blonde, trails with an assortment of torch ballads. Nice stage presence and delivery, but selections might have been more happily chosen. Opens with "Lover, Come Back to Me," and reception not too generous. Then into "I surrender," with a torch-medley arrangement interspersing two choruses. This registered and customers warmed up. Maybe that new frige. temp. could have been eased off a bit. Girl goes into jungle number and again the ballet lineup in feather-ensembles and down on their palms for a monkey dance. Builds up nicely to entry of two chimps, with one of the simians billed as La Belle Pola, playing a couple of numbers on a small pipe organ. Usual comedy with chimp stopping to scratch while playing and other gumming up works by refusing to pump.

Ardell next to closing and his usual monolog real estate spiel. In "two" and still using the old Florida drop and chatter, but gets his laffs just the same. Ballet back in full stage before a gorgeous garden set. No reason for the switch to a civilized locale unless a flash finale was wanted. Could have closed just as effectively before the jungle set. Ballet in garden-party gowns and hats for short routine and every-one on for finish.

Feature is "Young Donovan's Kid," strong draw film for the women and kids, not forgetting the gangster appeal for the males. Overture, organesque, newsreel and cartoon fill.

Sinclair.

GAUMONT PALACE

Paris, June 25.

House, first built as a kind of Madison Garden for the 1900 exhibition, was remodelled several times to be turned into a picture house. It was owned by Leon Gaumont and rented to Metro, which sold the lease back to Franco-Film. After recent remodelling it is now the ace spot of the Gaumont-Franco-Film-Aubert circuit, and a 6,000 seater. Company is using it as a first run house, playing evening performances with one daily matinee (two on Sundays), but it is really nothing but an exalted neighborhooder.

Due to necessity of reopening the house in haste, first show was given without aisle seats, which are now being installed. This is to be all the more regretted since, due to poor planning of aisle space, it takes a considerable time for customers to get in and out of their seats, house taking an unreasonable amount of time to empty. This is also apparent after intermission, when patrons who have been in the foyer, spend considerable time in the dark attempting to again reach their seats.

The auditorium, which is unusually large, is without any wall decoration. This, it is understood, will be replaced by lighting effects. The orchestra pit is now ready, but the organs which have been planned are not yet in position. An organ chamber has been very unwisely built over the top of the stage, thus preventing the proper flying of drops. Stage itself is of enormous proportions but comparatively poorly equipped for lighting.

Projection throw is 230 feet—first done under 150 amps, with Bosch and Lomb condensers. It was satisfactory at first, but changed, following an attempt to improve it by raising the amperage to 175, resulting in trouble with the lenses and films. Screen is halfway up stage, resulting in considerable difficulty in changing from film to stage and necessitating the playing of musical overtures before the stage is set.

The Radio Cinema (Gaumont) sound equipment is used, and acoustics, except on the sides, are satisfactory. Stage micro with amplifiers in various points of the auditorium is used whenever anybody sings from the stage. This might well be done away with, being practically useless and creating an unpleasant, weird effect. Ventilation strong, but without proper refrigeration.

Opening show consisted of a combination of various newsreels, followed by a dull French travelog. Next comes a musical overture. When band is at full strength it includes 75 musicians. Overture was Listz's Rhapsody—very long, this being indispensable to get rid of the projection screen and set the props for the presentation.

Orchestra is made up of musicans, individually excellent, but unused to playing together; and the conductor is weak. Somebody locally described the situation by saying that the orchestra is made up of excellent soloists.

Stage presentation comes afterwards, and is most ambitious, including 75 people. It is titled, "Jazz Dying, Waltz Reviving." Jazz is first represented by a kind of menagerie with about 15 people on the stage, making it look very bare, due to its enormous proportions. Next comes the waltz, as represented by girls in pink dresses. For the closing part of the ballet, half of the girls wear travesty, all costumes then being black and white. Stage presentation suffers from talent not being up to the mark, with waltzing chorus unable to waltz and above all of bad lighting. The girls in pink, and the black and white finale, if properly lighted, could have been tremendously effective, instead of looking like a cheap canvas show. Rasimi, who was made producer for stage presentations, is said to be out already.

After intermission is the feature, "Tabu," Murnau's South Sea story, locally distributed by Paramount, was selected for the reopening of the house. It is by far the best part of the entertainment.

Business heavy for the first few days, due to curiosity and tremendous advance advertising, including dailies' full pages. Approximate grosses for Thursday evening (18), $2,480; for Friday (19), including one matinee, $3,600; for Saturday (20)—always a very big day, $4,200; and for Sunday (21), with two matinees, $5,600. Gross weekly average is not expected to go much beyond $25,000 which, when taxes are deducted, will leave about $17,500.

Orchestra, which plays only twice a day, is not a very expensive item; but the stage presentation, with three changes of costumes, is way beyond the house's means. Attempting to make the theatre a first run house also stiffens film rentals. It is generally considered that the house will be $8,000 to $10,000 a week in the red—this sacrifice being considered necessary.

The bankers, very much disappointed after the first few days' operation, are quizzing the company's executives to find out who is really responsible for the damage, with the shareholders meeting only a few days off.

Newsreels

EMBASSY

Program is not being let down because of hot weather. Currently entertains and well diversified, with no overdose of magazine clips.

Most complete coverage is given the Post-Gatty arrival and ceremonies in New York.

One of the most amusingly boring clips worked into an all-news program is an "interview" with Cornelius Vanderbilt, Jr., about his divorce. Corney is much of a laugh to older newspapermen who have watched his ways. To hear him go on record as a "reporter" to a reporter, and say the comraderie forced him to go through with the screen pose, is the biggest laugh. The snarlish vocal apparatus of Corney jars snobbishly on proletarian drums when he reads off four or five typewritten papers, most likely dictated by the Reno Chamber of Commerce.

Many New Yorkers can profit by Al Smith's illustrated lecture on the subject to the King of Siam. Al twists off with the usual laugh.

Roxyettes and New York police recruits go through a dance routine in different parts of the city but with very little variation.

Georgia's youthful Governor being sworn in by his father is an impressive clip.

Atlantic City isn't losing an opportunity for plugs. The Weismuller-Kreuger act is pretty old now, but the reels still go for it. Elks singing on the beach sing the same way as last year. Third clip has a parachute jumper go off a new type of plane and Atlantic City is satisfied.

Popular mechanic angles include demonstration of new 140-mile-per-hour German Zep railroad; Jim Jeffries' broncho busters; the Londos-Steele grab; Japanese girls playing baseball.

One of the most effective clips which was too hastily edited is a street of flowers in a town near Rome.

"Hats Off" is the latest episode in the Movietone School Series. *Waly.*

TRANS LUX

While possessed of nothing exceptional, the current bill earns the admission. Pathe has about 90% of the clips this week, Paramount only getting a few, and Universal observed to be omitted entirely Saturday afternoon. Strangely enough, Pathe, with the Gatty-Post rights, devoted about two minutes of running time to the flyers' reception.

Biggest laughs on the program are provoked by animals, of which there are an exceptionally large number. Bronx zoo's gorilla is a comedy natural. He starts by sitting on an ice block.

Hoover's reparation plan is concisely analyzed by Frank Simmonds in about one minute. Prohibition is admitted a flop by dry as well as wet when Atlanta's Mayor and La Guardia do their talking.

Earl Carroll and the Astor Hotel come in for more publicity. Carroll says the only thing wrong with musical comedy is the admission, and predicts that a national circuit of houses large enough to lower the gate will soon be erected throughout the country. The Astor gets in with a "Miss Broadway" contest. Pathe also uses three of the latest plugs for Atlantic City.

Oom takes a bow in his Nyack monastery and attempts the explanation for the right kind of imagination. He uses a couple of pet elephants on the estate to demonstrate the point in question.

Other subjects include: Lindy testing his plane for the Pacific flight; England's Royal Air show at Andover; an Australian cuckatoo telling time; Ocean City marble contest; Dublin soldiers; Paris auto and horse race; Los Angeles alligators at lunch. *Waly.*

LOEW'S STATE, L. A.

Los Angeles, July 1.

Harry Jolson's "Modern Minstrels" idea, staged by Lou McDermott, is a pretty tedious thing. Contrasted to the ultra-modern Ben Bard "All At Sea" unit, last week, the comparison is just about like Dockstader or Al G. Fields' minstrel days to present-day Lou Holtz or Rudy Vallee. The world do move, they say, and shifting tastes in stage matters are no more forcibly brought home than in this unit.

Somehow anything minstrelsy smacks of an Elks or a high-school entertainment. For all the scenic and costume investiture and Fanchon & Marco's endeavors to inject as much s. a. into it with the tall, lean gals showing plenty of thighs from under their trick coat-tails, it's just an old-fashioned idea.

Harry Jolson is starred, with "by arrangement with Al Jolson" also prominent in the billing. Orren and Monte, Harry Von Fossen, Jack Russell, Mark Nelson and Esther Campbell are the specialists. The men serve as ends. Jolson m. c.'s the proceedings under cork as interlocutor with the end-men, of course, also in blackface. Endmen's gagging with the interlocutor is mild and ineffectual for the main, with Jolson's personally unimpressive contributions throughout building up to the finale when one of the ends complain he's done nothing throughout so how about showing something.

Jolson essays a pop, which went kinda mild. He should get something more appealing. They must have feared he'd do an impression of his brother Al and "Sonny Boy" proved an effective chaser. What's more it's a poor take-off. Somehow Jolson's nervousness or long lay-off must have counted against him on his personal contribution.

Costumes are the conventionally gaudy and gay minstrel get-ups. Girls are all of a tallish type, strutting and cake-walking their routines with modern variations.

Jack Russell, formerly with Eddie Leonard, is another who has taken advantage of the modernization license by improving on the old school of stepping and doing his legmania with neat and contemporaneous precisions. Thus his personation of the wah-wah roly-bolyer becomes a thoroughly commercial proposition for 1931 picture house fans.

Even Lou Kosloff's musical unionists are in the sheen-and-satin minstrel make-up, sans cork, however. Their contribution was "Just One More Chance" with novel instrumental variations, especially heavy on the string quintet.

Specialists were oke. Juggling (Mark) Nelson to whom Jolson referred as an old-timer, recalling that Nelson was with them when he and Al were together in their first minstrel show, clicked with his jugglery.

This led into the girls doing one of those synthetic magic routines while stepping. It's borrowed from a Broadway production of two years ago.

Another liberal adaptation follows Esther Campbell's whistling specialty of "Giannina Mia," which is cued into by "Whistling in the Dark." Whereupon the stage darkens, and the chorus flashes illuminated megaphones in a stage-width rhythmic formation, with lights flickering off and on. That's Fred Waring's Pennsylvanians' original stage flash which, however, was not first copped by F&M.

Orren and Monte's contribution is Orren's yodeling, barnyard and instrumental imitations, capped by knockabout hokum with his diminutive partner. Orren is a large, rotund fellow.

Production finale is a scenic flash rather Shuberty in its revue reminiscense. Shows giant tinseled musical instruments with the girls so draped as to appear stringing the mammoth bows or tooting the behemoth reeds.

Biz off with the simultaneous stage-and-screen productions of "The Man in Possession" figuring. The Montgomery picture, it was expected, would be terrific considering Montgomery's previous over $31,000 at this house with "Shipmates," but the competitive Douglas Fairbanks, Jr.-Sid Grauman stage version at the nearby Mayan probably is the answer. Grauman squawked that L. B. Mayer had broken faith with him by releasing the picture locally and crimping his play after he (Grauman) took one of M-G's players, Nora Gregor, off the studio's hands for the femme lead in his stage production.

Probably as a little of the ol' oil, the State's ads include a congratulatory box to Grauman on his stage version of the same piece. *Abel.*

CAPITOL, NEW YORK

New York, July 3.

Although the Capitol currently attempts variety in its stage end the punch that might make the comparison standout for good entertainment reaction is lacking and the staging appears to be the cause. Fronted with what is purported to be a hot screen feature in "Laughing Sinners," the curtain unfolds on a 28-minute stage performance called "Keep Cool" that's anything but. Yet on the basis of the Capitol's own standard the stage end gets an okay.

Ted Claire is m.c. and he's personable. The three acts that show take all the bows. So far as the show goes this would have done so without the cramped pyramid setting for the band regardless. The acts had to crowd down front to be noticed.

Little or nothing that's original currently and by any other but the Capitol standard would be regarded n.s.g. The Hale girls do the regulation routines and the ballet number is too crowded and limited on the present stage setup to show to advantage. The all-white front left no color that might enhance their dancing attempt. Chilton and Thomas, colored boy and girl;

(Continued on page 41)

New Acts

RALPH ROGERS (1)
Comedy, Songs
20 Mins.; One
Jefferson

Ralph Rogers should keep the playing time down. Nothing unusual here, simply knockabout comics between Rogers and the blonde looker who assists him. The sort of stuff, however, that always goes.

At the Jeff it was received unusually well. So good that Rogers took advantage of it and did 20 minutes. That's about eight more than he rates.

Crossfire between the couple doesn't amount to much. It's the slapstick antics that count, both slapping each other around the stage.

Include a little singing by the girl, constantly interrupted by Rogers. She does manage to squeeze one song number in. Finish with the girl playing the uke and the boy comedy dancing.

The pulchritudinous lass means much to the act.

BARBARINA and PAL
Acrobatics and Dog
6 Mins.; Two
Royal

Young woman in an acrobatic routine with a dog called "Pal." This is apparently the same Barbarina who worked with another girl, the act known as the Barbarina-Lorenze revue in 1927. Miss Lorenze did aerial work while Barbarina featured her ground tumbling.

Barbarina in the other act worked with a toy dog, which perhaps gave her this idea. "Pal" doesn't do much but what he does is effective and along the lines of other canines with male acrobats.

Barbarina opens with a song, meaningless and sung in rather inaudible tones. She then discards her dress and appears in abbreviated attire for a few minutes of contortion work and acrobatics.

She has a pleasing appearance, displays athletic poise in her work and when doing her ground tricks is real vaude. *Mark.*

JOE WONG and FUMI
Variety Act
10 Mins.; One (Special)
Jefferson

Around earlier this season assisted by a Chinese mandolin band, Joe Wong and Miss Fumi have taken their specialties and molded them into an entertaining 10 minutes.

The finish now is all Fumi's, with Wong standing idly by. This is weak, not because of the dancing, but because it should be a double exit to build up solidly. Otherwise, with a little playing and minor changes in pace, the act is better than that offered formerly with the band.

Wong landed solidly at the start with a Rudy Vallee imitation, which he topped with another of Cliff Edwards. Miss Fumi dances nicely and created interest in shorts. Act carries Chinese drop in vivid colors. *Earl.*

TECH MURDOCH (5)
Comedy Flash
18 Mins., Full (Special)
Jefferson

This consists of nothing but a closing moment wherein the plot is revealed as taking place in an insane asylum. The other 17 minutes are wasted to get to the punch. Talk is mostly unfunny, while having the added burden of being flippantly handled all around.

The specialties, sandwiched in to kill time, are just that. A practical tree stands back stage, making a nice picture, but not used for any business.

Cast includes Rose Kessner, Nonie Morrison, Adelaide Kaiser, Adelaide Lorraine and Charles Randolph. *Earl.*

WRANGLERS (4)
Songs
10 Mins.; One
Jefferson

Wranglers are preceded by a screen announcement which states they're from films, naming about 10 past picture performances. Boys have a nice style and get over.

All dressed as cowboys. Voices harmonize nicely and the vocal arrangements promote. Three of the quartet sing along conservative harmony lines, with a little switch here and there. Bass injects pep and novelty with a different type of harmony.

THREE BROWN BUDDIES
Dances
4 Mins.
Fox's Academy

Three colored boys, all hot hoofers. How they would shape up in a longer act of their own is a question. Now they are part of the F. & M. unit, "African" Idea.

Boys start off with group time taps well executed. One boy then takes the spot for a fast eccentric. Later joined by the other two for some additional snappy work. For a dancing act four minutes isn't hard to fill. They pleased here.

WILLS and DAVIS
Comedy
15 Mins., One
Jefferson

This is Cy Wills, who formerly did a big pants single. The girl is just Davis out front and on annunciator under the new RKO no first name billing idea.

Although confusing, as there are so many Davises in vaude, still Miss Davis is clever enough to stand up with no advance handle. Wills has a find in the girl. She is funny and helps him to make this a good attempt to get away from a moth eaten single.

Wills has taken some of his former single stuff and blended it into a fast moving mixed comedy turn that stands up. The old crystal bit is much funnier now than formerly and the mugging oke. This act with a few minor cuts of mossy gags will be ready to shoot. *Earl.*

THREE GOBS
Dancing.
8 Mins., One.
State.

These three colored boys in the manner of Harlem have stepped out to ignore most of the rhythm and tapping prevalent in vaude the past two years. They have evolved some of the fastest and trickiest buck hopping seen around so far. Their style in delivering matches the steps, all going for two words, show stop.

If the past is any criterion, these boys will find plenty of hoofers' eyes on them this week. Harlem has led on the new rhythms and the others copy.

They also sing rather well in harmony. An encore in German without orchestral aid was nicely handled. Good for any spot above the Mason and Dixon line. *Earl.*

STANLEY BROS. and ATTREE
Aerial and Acrobatics
10 Mins.; Full Stage
Hippodrome

Stanley Brothers formerly were a duo. With Attree they have speeded up their turn and also changed the circusy routine. All effective.

There is a bit of work on the trapeze as well as the flying trap with one of the brothers (the older) and Attree doing some flashy work with teeth holds.

For a finish the elder Stanley and Attree walk close to the footlights and with a small leather band, one end held between the teeth of the man and the other by the teeth of the women she is whirled round and round by the man. An apparently difficult trick and typically circusy at close range.

Closed the Hip show and well. *Mark.*

LOU KAYE (3)
Comedy, Songs, Dances
18 Mins.; One
Jefferson

Kaye doesn't look like a novice, but the files hold no record. He has a smart little offering that contains a little bit of everything. Mostly comedy, with dances and songs, all pleasant.

Kaye effects hebe dialect. He does a short monolog and then some patter with the brunet supporting. Latter fills in passably and does a fair song number.

Kaye also has two boys who appear good enough, from the little they did here, to do an act of their own. Both have good voices. Do a little comedy song skit about breaking their friendship, with Kaye handling the comedy. Boys finish up that piece with straight warbling.

FOSTER'S ANIMALS
Novelty
7 Mins.; Full (Special)
Fox's Academy

Smart monkey act. At home here as part of the F. & M. unit "African" Idea.

Featured animal looks like a baboon. Well trained and works without a hitch. Trainer attempts to liven proceedings with chatter. Talks too much and it impresses as forced.

The baboon runs around the stage, playing with this and that for side comedy effects, and for a finish leaps from high up on the side of the theatre wall into the arms of the trainer on the stage.

THREE DUKES
Eccentric Dances
10 Mins.; Two
Royal

Trio of men in a mixture of near acrobatics and eccentric dancing, as drunks. Rather neat work as they do their apparently awkward stuff, showing practice and teamwork but nothing flashy or unusual.

The act needs rearrangement for a stronger finish. The boys walked just when they seemed to be getting into their stride. Some roughing up and messing around without any individual attempt to stand out.

It's rough in conception, but seems to miss fire through the style of routine. *Mark.*

BERTOLINO
Ventriloquist
12 Mins.; Two
Royal

A foreigner, as evidenced by the accent, who mixes imitations with a bit of ventriloquial work as a closer. Opening is along familiar lines seen in vaude since imitations were first a novelty and, of course, they included musical instruments, such as the trombone and tuba, saw, saw mill and two cats.

He used the body of a dummy and added a head effect by daubing a mouth, nose and eyes on his folded right hand which he manipulated during the voice throwing.

Nothing much to the turn aside from this novel ventriloquial bit. *Mark.*

CAPITOL, NEW YORK

(Continued from page 40)

Rome and Dunn, singing combo, and Milo.

Thrown in against this trio of acts is a strangely colored set of every shade of green, with splashes of white, supposedly to denote coolness, while the band spots some kind of white bonnets and hoods to denote evident Eskimo.

Prior to the stage show Yascha Bunchuk trots the pit through an overture of "Melodies of the Past." Popmedley that's well played in the resounding Bunchuk manner, but Bunchuk himself shines above the pit and for comparison with his work some months ago the unison and movement of the pit under Bunchuk is greatly improved. With Erno Rappee moved over to NBC this pit conductor now stands as the Broadway baton ace. Maybe that's something.

Altogether the show sizes to one of those regular summer things put on at the Capitol with the only cool item about "Keeping Cool" the title.

Capitol show currently runs to around 151 minutes, including the feature. That includes three minutes of trailer, 16 minutes of newsreel and 21 minutes of Laurel and Hardy short, "Our Wife." It helped the bill for laughs. Band overture, 9 minutes, plus three minutes of a recessional during which the pit tuned up and customers changed seats.

Films went 111 against the stage end's combined stuff of 37 minutes. This didn't look like enough against a cluttered film division. *Shan.*

PENN, PITTSBURGH

Pittsburgh, July 3.

With "A Free Soul" on the screen and Teddy Joyce, an old fav, on the stage, Penn had lobby lines and standees first show this afternoon. Looks like big week despite the heat, the holiday 'n everything.

"The Joy Boy"—that's what some enterprising p. a. dubbed Joyce here a couple of years ago—isn't finding the going so easy any more, however. Flaps who went for him in such a rush back in 1928 have aged a bit. New crop apparently demands something more than a mop of flying hair, couple of long legs and a pair of semi-educated snake hips.

Joyce's big trouble seems to be that he hasn't varied his stuff a bit since he first arrived in town. Foolish, too, for he has youth, personality and pep and might get somewhere beyond the m. c. stage eventually if he'd get wise to himself and cook up something different. The m. c. is passing anyway, and then where's Teddy going to find himself?

Joyce is still going through the same, old routine. First a song through a meg, none too good, then a fast band number in which he shakes the tail around as of yore, once to the delight of the flaps but no more; next a violin solo, a ballroom dance with a couple of the Chester Hale girls and finally his shuffle. It's his entire stock in trade and he gives it all every time he reaches this spot. That he could well vary it a bit was indicated here this afternoon by his subsequent receptions after opening, none of which was what it used to be for this bird.

Joyce's unit, "Hello Teddy," none too hot either. Chorus opening followed by six boys called the Teddy Joyce Rhythm Dancers who go through an ordinary tap routine, and another act that apes the King, King and King motions, an aping that is proving generally distracting of late with all dance turns. Bellett and Lamb kill their chances with some bad comedy at the beginning and then work like mad with their swell dance to overcome that bad beginning. They should stick to stepping.

Ross and Edwards, featured with Joyce, over big with first-show audience despite the familiarity of material. Either these Pittsburgh audiences forget quickly or they just don't give a hoot. Hale routines mostly of tap variety and at least one of them, in which a few of the gals work with the Rhythm boys, okay.

Dick Leibert's stunts at the organ continue to rate him an ace with that stuff. This week, slides announce Captain Applejack will substitute at the organ in the absence of Leibert and up comes Leibert with prop teeth, wig, etc., doing grand opera. He turns to the audience later, removes the get-up, good for a big laugh, and then swings into his songfest. And how this bird works the audience into a singing lather by sheer force is nobody's business.

David Pesetzki, back in the pit again, directing the Penn symphony a good showman and a capable leader.

ORIENTAL, CHICAGO

Chicago, July 2.

First cool day in two weeks, but the lifting of the heat blanket failed to bring any succor to the Oriental till. Neither the stage affair nor the screen feature, "Black Camel" (Par) stack up as magnets, and the outlook for the week may be set down as gloomier than ever.

To everbody but those most directly concerned, it has been blatantly noticeable for a long time that the Oriental is washed up as a presentation house, and that the time was forcibly ripe for a strategic change in policy.

They've talked and talked about chucking the presentation idea, long outmoded and an incubus here, and substituting a five or seven-act vaudeville. It's been months since the local B & K magnificos took the suggestion under advisement and started to give it some favorable cognizance.

But each time they started to rake up enough grit to pass on the proposed switch of policy to New York, an outstanding box office name would be booked in, and, presto, up would shoot the receipts, for that particular week, and into the ashcan would go the contemplated move. Same procedure has been repeated at intervals. With the result that the boys have been floundering around in a thick miasma of bewilderment and self-doubt.

Current stage show, of local confection, was caught at the second stanza. It's legthargic pacing was reflected in the listless reaction of those out front. Nothing wrong with the individual performers in the extravaganza, labeled, "Sea Breezes." The material was there, but it should have ran as a vaudeville show, which it was.

Frankie Masters, his usual natty and energetic self, tried hard to keep things moving, but the odds were too much against him. M.c. opened the draggy proceedings with an announcement that "here at the Tivoli this afternoon we're holding a bathing contest, and we've invited a lot of girls." That served as a cue for the Lambert sisterhood to romp on for a dance routine that mattered little. Attention-holder here wore the white bathing suits and what they outlined. All of which was worthy of a special hand, and it got it.

Beauty plus a flock of personality and highgrade harmony singing made its appearance next in the persons of Sylvia and Harriet Darling. A couple of petites whose favor with the audience grew the more they appeared. Team also had finish and ease in going about their dance routines, and found little difficulty in netting a heavy share of the performance's applause.

For harmonica virtuosoing Gus Mulcay, who followed, can give the best of them cards and spades, and perhaps a couple of aces. Gus is an old reliable of the B & K trail, and here was still able to boil 'em up with an ear and eye tickling outlay of harmonica harmonics and eccentric tap dancing. Scored solidly, particularly with his interpretation of "The St. Louis Blues."

Handsome and finely bred set of pooches were represented in the act billed as Roff and His Roffins. Surefire stuff for the kids especially. Head and hand-balancing bits Roff's engages in with his dogs may be elemental, but their smooth and speedy routining give them that distinctive touch. A deserving opener for any vaudeville bill, though somewhat handicapped by the set limitations here.

Only mirth on the bill provided by the knockabout acrobatics of Terrell and Fawcett. Boys have standout neat appearances, and a good flair for comedy. Flashy style of putting over their hand-balancing stunts also got them a lot of plaudit attention.

Underseas scene, for the show's finale, failed to register, but at least serving as a lead-on for Helen Thurston's series of neat and eye-filling web tricks. Latter act, though nicely received, didn't fit in as the show closer. Another indication why these locally produced units have come to mean nothing. If anything, the acts on the "Sea Breezes" idea, because of the way they've been awkwardly dovetailed, are handicapped from showing at their best.

Six arresting news clips and a Slim Somerville comedy, "Parisian Gaities," completes the screen fare.

Next week Georgie Jessel in person is due. Receipts may shoot up from their recent rockbottoms, and the big one week improvement will justify the continuance of the presentation policy.

PARAMOUNT, L. A.

Los Angeles, July 3.

In this City of Angels, where stage appearances of even the better known celluloid sirens are box office disappointments, the booking of Conchita Montenegro, Fox Spanish player, as a personal appearance means just about as much as that (snap!). On the screen is "The Girl Habit" (Par), with only Charles Ruggles to draw. Heat and the week end celebration in Mexico of the United States' limited independence will mean considerable neglect of the Paramount's coy offering.

Supporting Miss Montenegro are Eduardo Durant's Tipica orchestra (for part of the show combined on stage with Oscar Baum's pit crew) and 12 line girls who dance attractively but not impressively in the old Spanish custom or routines. Durant's seven-piece gourd and rattle crew, rhumba ing and tangoing, give the stage the musical atmosphere desired for Miss Montenegro, and a full-stage street set which might be Madrid, Barcelona or Los Angeles, makes everything logical.

But when it's all over nothing really has been done, because the Montenegro senorita has not yet acquired a screen reputation in this country and her mild period of dancing is ballyhooed too highly to satisfy on the talent count. She uses castinets and stamps her feet in accelerated rhythm, announced as a routine that made Miss Montenegro a sensation in Europe, and any girl in the audience is willing to bet, however erroneously, that she could do it better with one lesson.

Greeted more favorably than the main stage session was Oscar Baum's pit-and-stage overture, in which his excellent direction of a "Bubbles Impressions" musical idea culminated with a bubble dance on stage by Lillian Powers. The combination of moving music and barely draped feminine grace made an appealing bit that needs actual visualization to appreciate.

Rather an unimportant week on the whole. *Bang.*

F. & M.'s 60 Weeks

(Continued from page 37)

contract by Publix, may be retained to handle the special stage shows at the Broadway and Brooklyn Paramounts. This isn't certain. One or the other may be added to the F. & M. production staff under agreement with Publix and at the latter's request. This is likely to be Cambria.

Meanwhile, although this point is still to be settled, Publix is going ahead in dismantling its production department.

Among the outgoing producers, along with other personnel in the Publix stage show department, are Harry Gourfain and Fred Evans, now in New York. Also Willie Harris and Paul Oscard, of Chicago.

Nat Kalcheim is reported remaining with P-P as booker to engage acts for the Broadway and Brooklyn Paramounts. Under the terms of the deal Fox may jerk the F. & M. Ideas out of the Fox, Detroit, and that spot may either go straight films or Fox may handle it along the same individual lines Publix will handle the stage shows at the Broadway and Brooklyn Paramounts.

There is a possibility Publix' remaining self-booked time will be increased to three weeks in Chicago with the return shortly of the Regal to stage shows. The Regal is in the south side colored belt and may revert to mixed stage bills. These probably will be booked by the Morris office in Chicago, along with the shows for the Chicago theatre and the Fisher, Detroit.

In Chicago July 25

Fanchon & Marco units will start to play the Publix "B" picture house route of six weeks in Chicago, Detroit and Minneapolis July 25.

On the "B" route the F. & M. units will play the Oriental, Tivoli, Uptown and Paradise theatres in Chicago; the Fisher, Detroit, and Minneapolis. They will average around $1,800 in cost each weekly on the western dates.

In the east the reported set average price for F. &. M. units as quoted to Publix will be around $2,200 or $2,250.

Loew's Higher Price

Loew's bid was in behalf of its picture house units. These open at the Capitol, New York, and play 10 weeks in the Loew theatres. Loew's first advised Publix that its units could be obtained for about $2,600.

As this did not meet the F. & M. offer, Loew's advised Publix it would attempt to lower its price in accordance.

The Publix-F. & M. deal had progressed too far, it is said, to be held up by the Loew offer.

Variety Bills

NEXT WEEK (JULY 11)
THIS WEEK (JULY 4)

Numerals in connection with bills below ind.cate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (11)
Olympia Winners
Clifford & Marion
(Others to fill)
(4)
Rhapsody in Silk
H & N Ghezzi
Harry Carroll Rev
McLallen & Sarah
Bora Minnevitch
Brox Sis
Herb Williams
2d half (15-17)
Lydia Harris
Anthony & Rogers
Elizabeth Morgan
Curly Burns
Chas Melson Co
2d half (8-10)
Laing Bros
Frank Hamilton
Lord & Mathews
Hurst & Vogt Co
Will Aubrey
Parisetta

Now in Our Eleventh Month at Station WLW, Cincinnati
SALT and PEANUTS
Playing New and Repeat Dates at Theatres in Ohio Section

Maurice Colleano
Chester
1st half (11-14)
Jean Carroll Co
Wong & Furmi
Reis & Dunn
Leavitt & Lockw'd
2d half (15-17)
The Christensens
Ray Hughes & P
Bernard & Henrie
Joe Laurie Jr Co
2d half (8-10)
Monroe & Grant
Jerome Mann
Hibbitt & Hartman
Anatole's Affairs
Coliseum
1st half ((11-14)
H & D Downing
Harriett Hoctor
(Two to fill)
2d half (15-17)
Bobby Folsom
(Three to fill)
2d half (8-10)
Rodrigo & Lila
Walter Tetley
Blossom Seeley
Clifford & Marion
86th St.
Freda & Palace
Happy Harrison Co
Royal
1st half (11-14)
Carusso & Suzanne
Dorothy Joy
Bobby Bernard Co
Ralph Rogers Co
M & A Clark
2d half (15-17)
Alexander the Gr't
Miller & Wilson
Mae Joyce
Jules Howard Co
Earl Lavere
Verna Hayworth
2d half (8-10)
Downey & Claridge
Merhoff & Carroll
Lyle Evans
Burt & Lehman
Meyers Lubow & R
Wills & Davis
BROOKLYN, N. Y.
Albee (11)
W'rthy & Th'mps'n
Joe Besser Co
Bob Murphy
Fleeson & Groody
(One to fill)
(4)

EDNA SEDGWICK
up
ON HER TOES
in the Loew Picture Houses
Placed by
LEDDY & SMITH

1st half (11-14)
Eric Zardo Co
(Three to fill)
2d half (15-17)
Jack Usher
Harriett Hoctor
(Two to fill)
2d half (8-10)
4 Flash Devils
Masters & Grace
Manny King Co
Gus Van
Fordham
1st half (11-14)
8 Sons of Eli
(Three to fill)
2d half (15-17)
Sis G
Diamond Boys
(Two to fill)
2d half (8-10)
Christensens
Irving O'Dunne
Charles King
Ross Wyse Jr
Franklin
1st half (11-14)
Wonderbears
Lone Pine Rangers
Claire Doris & McG
Machini & Cubans
Vic Oliver Co
2d half (15-17)
Olympia Winners
H & D Downing
Chas Melson
Harriett Hoctor
Howard Fein & H
Flushing
1st half (11-14)
Jack Usher
Sis G
Diamond Boys
2d half (15-17)
White & Manning
(Three to fill)
2d half (8-10)
Forum Boys
Wally Vernon
Armida
(One to fill)
Kenmore
1st half (11-14)
Toto
Art Henry
Margaret Schilling
Ann Pritchard Co
2d half (15-17)
8 Sons of Eli
Pilliard & Hillier
Kirby & Duval
Drifting High
2d half (8-10)
W'rthy & Th'mps'n
Jack Usher
Fields & Georgie

A
POSITIVE PUNCH
In Any Program
JACK POWELL
Dir.: LEDDY & SMITH

Edith Bow
Besser & Balfour
E Romaine & Zion
Murray & Allen
Eddie Deas Co
2d half (8-10)
4 Collegians
Ham & Sam
Bobby Folsom
Watson & Cohn
Louise Zrown Co
Jed Dooley Co
Hippodrome (11)
Laing Bros
Jack Major
Melino & Davis
Alf Latell
Wally Vernon
Ray & Romero
Wills & Davis
June Purlane Co
(4)
Large & Morgner
Bob Fisher
Roy Rogers
Dauntless
Pilliard & Hilliard
Andree DeVal Co
Hershel Henlere
Stanley Bros & A
Jefferson
1st half (11-14)
Large & Morgner
Gene Sheldon Co
Nick Basil Co
H'mpt'n & B'rgm'n
Louise Brown Co
Murray & Allen
Blossom Seeley Co
Neil Golden Co
Madison
1st half (11-14)
The Christensens
Ray Hughes & P
Bernard & Henrie
Joe Laurie Jr Co
2d half (15-17)
Jean Carroll Co
Joe Wong & Furmi
Reis & Dunn
Leavitt & Lockw'd
2d half (8-10)
Rassano
Jerome & Ryan
Joe Besser Co
John Irving Fisher
AKRON, O.
Palace (11)
Southern Gaieties
Leon Navarra
Henry Bergman Co
Hal Sherman
(4)
The Duponts
Morton & Chandler
Arnaut Bros
Frank Richardson
ALBANY, N. Y.
Keith's
1st half (11-14)
Osaki Boys
Fields & Georgie
Marcellus Dancers
Hap Farnell Co
2d half (15-17)
Ruiz & Bonita
Goss & Barrows
Zelaya
Briants
2d half (8-10)
Mills & Shea
Melino & Davis
Edith Karen Co
Koran
ATLANTA, GA.
Keith's (11)
3 Lordons
Devito & Denny
Joseph Regan
Naro Lockford Co
(4)
Crystal 3
Carlena Diamond
Lewis & Moore
Barry & Whitledge
BIRM'GH'M, ALA.
Keith's (11)
Crystal 3
Carlena Diamond
Lewis & Moore
Barry & Whitledge
(4)
Gordon's Dogs
F & P Trado
Berkes & Wallace
Ardine & Tyrell
BOSTON, MASS.
Keith's (11)
Sandy Lang Co
O'Brien & Hewitt
Cardiff & Wales
Impromptu Rev
Will Aubrey
Armida Co
Howard Fine & H
Lester Irving 3
(4)
Aussie & Czeck
Coscia & Verdi
Adelaide Hall
Bob Robison
White & Manning
Evans & Mayer
(4)
Paul Kirkland
J & H Kennedy
Joe Termini
White & Morton
LINCOLN, NEB.
Lyric (11)
Dick Henderson
(Others to fill)
(4)
The Berkoffs
(To Fill)
L'S ANG'L'S, CAL.
Keith's (11)
Robbins 3
Nash & Fately
Olsen & Johnson
(4)
Marion Wilkins
Walter Dare Wahl
Giersdorf Sis
Trixie Friganza
LOUISVILLE, KY.
Keith's (11)
Chevalier Bros
Maker & Redford
Earl Faber Co
Wallace Sis
Jim McWilliams
(4)
The Kitaros
Foy Foy & Foy
The Tanzolas
Nick Lucas
Billy Farrell Co
Bert Nagle Co
MADISON, WIS.
Keith's
1st half (11-14)
Ardine & Tyrell
Boyd Senter Co
2d half (15-17)
Nellie Arnaut Co

JEROME MANN
Doubling from his single to Anatole Friedland's Affairs
Week July 11, RKO Keith's, Syracuse, N. Y.
Dir. BERNARD BURKE, JACK CURTIS Office

BUFFALO, N. Y.
Hippodrome (11)
Harry Delmar's Rv
Faber & Wales
(Three to fill)
(4)
Togo & Cherry B
Harry F'st'r Welch
Buster West Co
Joe Howard
Joe Marks Co
C'D'R RAPIDS, IA.
Paramount
1st half (11-14)
George Herman
J & B Brown
Rimac's H'vana Or
2d half (15-17)
5 Jewels
Olive Faye
Dave Macon's Co
2d half (8-10)
Gloria Lee Co
Al Abbott
Harry Kahne
CHICAGO, ILL.
Palace (11)
Lido Ladies
Ada Brown
Joe May & Dottie
Reilly Kids
Harry Langdon Co
(4)
Honey Boys
Carleton & Bellew
Blanche Sweet Co
Seed & Austin
B & B Dodge
CINCINNATI, O.
Albee (11)
Kitaro Japs
Hal Nieman
Ledova Co
Fifi D'Orsay
Kramer & Boyle
(4)
Lido Ladies
Ada Brown
Joe May & Dottie
Pep Golden Co
Harry Langdon Co
CLEVELAND, O.
Palace (11)
Honey Boys
Carleton & Bellew
Blanche Sweet Co
Seed & Austin
B & B Dodge
(4)
Joe Herbert's Rev
Lee Lee Lee & Lee
Mae Usher
Duke Ellington
105th St. (11)
Stanley 2
Ross & Bennett
Eddie White
Runaway 4
(4)
Southern Gaieties
Leon Navarra
Henry Bergman Co
Hal Sherman
DAVENPORT, IA.
Keith's
1st half (11-14)
Gloria Lee Co
Al Abbott
Harry Kahne
2d half (15-17)
George Herman
J & B Browne
Rimac's H'vana Or
2d half (8-10)
Morgan & Stone
T & R Romaine
Dick Henderson
DES MOINES, IA.
Keith's
1st half (11-14)
5 Jewels
Olive Faye
Dave Macon Co
2d half (15-17)
Lohse & Sterling
Brian McDonald
Alexander & Olsen
2d half (8-10)
George Herman
J & B Browne
Rimac's H'vana Or
IND'POLIS, IND.
Indiana (11)
The Tanzolas
Chesleigh & Gibbs
Nick Lucas
4 Kadex
(4)
Chevalier Bros
Haig Haig & Haig
South & Jacobs
Joe Christy Co
Earl Dewey Co
Rosetta Duncan
KANS. CITY, MO.
Keith's (11)
Pasquali Bros
Fox & Curtis
Small Bros & H
John Irving Fisher
Rin-Tin-Tin
2d half (8-10)
H'w'rd Sadelle & B
Foster F'g'n & Cox
Sammy Cohen
MILW'KEE, WIS.
Keith's (11)
Everetts Monks
Maidie & Ray
Nell Kelly
Bob Hope
(4)
George Tapps Rev
John Steele
Harlemania
Stuart & Lash
MIN'P'L'S, MINN.
Keith's (11)
Geo Tapps Rev
John Steel
Harlemania
Stuart & Lash
(4)
Lois Torres Co
Eddie Miller
M & A Skelly
P Rooney & Pat Jr
NEWARK, N. J.
Keith's (11)
Brooks & Rush
F & J Hubert
Jed Dooley
Neil Golden Co
(One to fill)
(4)
Jack Gwynne Co
Bernard & Henry
Sally Rand Co
Vic Oliver
Diamond Boys
N. ORLEANS, LA.
Keith's (11)
Homer P[illegible]aine
Major Sharp & M
Dave Apollon
(4)
3 Lordons
Devito & Denny
Joseph Regan
Naro Lockford Co
OAKLAND, CAL.
Keith's (11)
Wilson Kepple & B
Elmer Cleve
Wm Edmunds Co
Rae Samuels
(4)
Robbins 3
Nash & Fately
Olsen & Johnson
(One to fill)
OMAHA, NEB.
Keith's (11)
De Torregos
Sidney Page
Aunt Jemima
Michon Bros
(4)
Pasquali Bros
Fox & Curtis
Small Bros & H
Evans & Mayer
PATERSON, N. J.
Keith's
1st half (11-14)
Munroe & Grant
Mae Joyce
Jules Howard Co
Krugel & Robles
Eddie Deans Co
2d half (15-17)
Jerome & Ryan
Joe Daly Co
Sam Hearn
Toto
2d half (8-10)
Jungleland
Will J Ward
Ralph Rogers Co
Sisters G
Ann Seymour
PHILADELPHIA
Earle (11)
Fields & Bell
Fred Ardath Co
Ails & White
Bob Robison
(4)
Danny Small Co
Murray & Allen
Art Henry
Toto
PORTLAND, ORE.
Keith's (11)
Chaney & Fox
Paul Mall
Eddie Stanley
Y'gst'rs of Y'st'rd'y
(4)
8 Feet of Rhythm
Furman S & L
Pepito
Puck & White
ROCH'ST'R, N. Y.
Keith's (11)
Loma Worth
Birnes & Kaye
Karyl Norman
Harry Burns Co
(4)
Stanley 2
Ross & Bennett
Eddie White
Runaway 4
ROCKFORD, ILL.
Keith's
1st half (11-14)
H'w'rd Sadelle & B
Foster F'g'n & Cox
Sammy Cohen
2d half (15-17)
Ardine & Tyrell
Boyd Senter Co
(Two to fill)
2d half (8-10)
5 Jewels
Olive Faye
Dave Macon Co
SALT LAKE, UT.
Liberty (11)
Betty Jane Cooper
Lathrop Bros
Medley & Dupree
Cardini
Chas Foy Co
(4)
Jack Sidney
Bobby Pinkus
Venita Gould
Gaudsmith Bros
S'N F'RISCO, CAL.
Golden Gate (11)
Kafka Stanley & M
Talent & Merit
Miss Vanessi
Burns & Kissen
(4)
Wilson Kepple & B
Elmer Cleve
SYRACUSE, N. Y.
Keith's (11)
F & E Monrie
Hibbitt & Hartman
Jerome Mann
Anatole's Affairs
(4)
Loma Worth
Birnes & Kaye
Karyl Norman
Harry Burns Co
TOLEDO, O.
Rivoli (11)
The Duponts
Morton & Chandler
Arnaut Bros
Frank Richardson
(4)
Joe Peanuts
Nell Kelly
Maidie & Ray
Bob Hope & Antics
TORONTO, CAN.
Hippodrome (11)
Togo & Cherry B
Harry F'st'r Welch
Buster Welch Co
Joe Howard Co
Joe Marks Co
(4)
Dance Bits
Chas Carrer
Upton & Coots
Herman Timberg
VANCOUV'R, B. C.
Keith's (11)
Edler & Reed Bros
Phil Rich
Marion Sunshine
Larry Rich Co
(4)

DOYLE and DONNELLY
NOT
HEADLINING FOR FANCHON-MARCO

Wm Edmunds
Rae Samuels
SEATTLE, WASH.
Keith's (11)
Zelda Bros
Frank Conville
Dancing On
Burns & Allen
(4)
Chaney & Fox
Paul Mall
Eddie Stanley
Y'gst'rs of Y'st'rd'y
SIOUX CITY, IA.
Keith's
1st half (11-14)
Lohse & Sterling
Brian McDonald
Alexander & Olsen
ST. PAUL, MINN.
Keith's (11)
Lois Torres Co
Eddie Miller
M & A Skelly
P Rooney & Pat Jr
(4)
Lee Twins
Jack North
Annie Judy & Zeke
Ann Codee
Zelda Bros
Frank Conville
Dancing On
Burns & Allen
YONKERS, N. Y.
Keith's
1st half (11-14)
Amerique & N'ville
Miller & Wilson
Hurst & Vogt
Besser & Balfour
King Brawn
2d half (15-17)
Bernard Weber Co
H & D Downing
M & A Clark
2d half (8-10)
Ford Marshall & J
Sherman & McV
8 Sons of Eli
Mae Usher
Bern'rd & Courtn'y
YOUNGSTOWN, O.
Keith's (11)
Klutings' Ent'rs
Don Galvin
J & K Spangler
Rosetta Duncan
(4)
Harry Delmar's Rv
Faber & Wales
Richie Craig Jr

Loew

NEW YORK CITY
Boulevard
1st half (11-14)
George Givot
Van Horn & Inez
23 Queens
Harmon & Sands
Great Huber Co

JACK WALDRON
and MISS HARRIETT
Headlining for Fanchon and Marco

Oatman & Talbot
Castleton-Mack, O'
Pirate Queen
(One to fill)
2nd half (15-17)
Natoma Duo
T Donnelly & L'se
Boswell Sis
Jones & Wilson
(One to fill)
Orpheum
1st half (11-14)
2 Daveys
3 Gobs
Boswell Sis
Harry Hines
Parker-Babb Bd
2nd half (15-17)
Le Rays
Milton Crawley
Rita Gould Co
Mills-Kirk & M'tin
Gracella & T're Co
Paradise (11)
Allan Rogers
Chilton & Thomas
(Others to fill)
State (11)
Meyers-Lubow & R'
Les Ghezzis
Eddie Mayo & G'g
(One to fill)
BROOKLYN, N. Y.
46th St.
1st half (11-14)
Dotson
Stone-McDonald, K'
Lou Kaye Co
(One to fill)
2nd half (15-17)
Campbell & Brady
Mike Ames Co
Montrose & R'nolds
Ch'tte Ayers Co
(One to fill)
BALTIMORE, MD.
Loew's (11)
Dave Schooler
3 Swifts
Phelps Twins
3 Jacks
BAY RIDGE, L. I.
Loew's
1st half (11-14)
Natoma Duo
Makarenko 3
Jones & Wilson
Irene Ricardo
Phyllis Rae 8
2nd half (15-17)
Snyder's Bears
Ted Adolphus Co
Harry Hines
4 Peaches & A Jay
(One to fill)
BOSTON, MASS.
Lowe's (11)
5 Salties
Edison & Louise
Al'der & Santos Co
Cookie Bowers
Morris & C'pbell Co
BUFFALO, N. Y.
Loew's (11)
Hal Yates
Block & Sully

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway
This Wk: Claude West; John Z. Doyle

Lieut Gitz Rice Co
(One to fill)
2nd half (15-17)
Rath Bros
Oatman & Talbot
Abbott & Robey
Trado Twins
Blue Rhythm Boys
Gates Ave.
1st half (11-14)
Campbell & Brady
3 Shades of Brown
Mike Ames Co
Montrose & R'olds
4 Peaches & Jay
2nd half (15-17)
Van Horn & Inez
Mme Pompadour
Harmon & Sands
Elbey-Reese Rev
(One to fill)
Metropolitan (11)
Agemos
Irving Edwards
20th Cent' Rev
(One to fill)
Pitkin
1st half (11-14)
Will Morris
Rita Gould Co
Mills-Kirk & M'tin
C'tte Ayers Co
(One to fill)
2nd half (15-17)
2 Daveys
3 Gobs
Makarenko 3
Jack Pepper Co
Parker-Babb Bd
ASTORIA, L. I.
Triboro
1st half (11-14)
Bryant-Rains & Y'
Gordon-Reed & K'
CLEVELAND, O.
Granada (11)
Aaronson's Comm'
J C Flippen Co
Edna Sedgwick
COLUMBUS, O.
Loew's (11)
Teddy Joyce
Belett & Lamb
Ross & Edwards
Joyce's 6 Boy D'rs
Joyce's 6 Girl D'rs
Jones Preble
JERSEY CY., N. J.
Loew's (11)
Rome & Gaut
Don Cummings
Ivan Triesault
Douglas Stanbury
MONTREAL, CAN.
Loew's (11)
Gilbert Bros
Jim & N Kelly
J Barry Co
Bob Fisher
Doc Baker Co
NEWARK, N. J.
Loew's (11)
Gannon & Perez
E Clifford Co
Anderson & Graves
Jim McDonald Co
Porcelain Romance
NEW JERSEY
Palisades Park (11)
The Leons
Sig Franz Duo
(Two to fill)

Picture Theatres

NEW YORK CITY
Capitol (3)
"Cool Off"
Ted Claire
Rome & Dunn
Chilton & Thomas
Milo
"L'ghing Sinners"
Paramount (3)
"Rio Rosa"
Bert Gordon
Vera Kingston
Theodore E & N
Wolf Red Du Bois
Roxy (3)
"Siesta del Toro"
Lita Vane
Allen Burke
Lewis Ojada
Patricia Bowman
'The Black Camel'
CHICAGO, ILL.
Chicago (3)
'Carnival of Youth'
Al Kvale Bd
Charlie Hill
Tommy Wonder
Anna Chang
Bernice & Emily
Dub Taylor
Allan Foster Girls
'Man in Possession'
(10)
"Winging Home"
Webb & Douglas
Sylvia Froos
Conrad's Pigeons
Mary Read Girls
'C'f's'ns of a Co-E'
Paradise (10)
Nicola & Co
Lamont 4
'Daddy Long Legs'
Tivoli (10)
"Rev Intimate"
F Masters Bd
Pops & Joe
Lambert R'mblers
'I Take This W'm'
Uptown (10)
"Sea Breezes"
Terrill & Fawcett
Darling 2
Roff & Dogs
Lambert Girls
'Daddy Long Legs'
BOSTON, MASS.
Metropolitan (10)
"Roof Top Revels"
B Carney & Jean
La Salle & Mack
Tiffany Twins
Dare Ens
(3)
"Good Time Ch'lie"
Don Barcley
Ben Omar
Senorita Carita
Van Cello
Sidney Stone
Evans Bines Tr
BROOKLYN, N. Y.
Paramount (10)
"Rio Rosa"
Bert Gordon
Vera Kingston
Theodore, E' & N'
Wolf Red Du Bois
BUFFALO, N. Y.
Buffalo (3)
'Venetian S'r'n'd'rs'
Bayes & Specht
Bobby Gilbert
"Smart Money"
Shea's (10)
"Monkey Shines"
F Adaire Co
La Belle Pola
Lillian Dawson
Noreen James
Kaufman Co
(3)
"Venetian Seren's"
Bayes & Speck
Henri Therrian
5 Yellow Jackets
Zita Rossi
CLEVELAND, O.
tSate (3)
"Breezing Along"
Gordon Reed & K
Bryant Rains
Young
"Black Camel"
DETROIT, MICH.
Fisher (3)
James Hall
Jack Powell
Edna Torrence
'Gold Dust Gertie'
Fox (3)
"Carnival" I
Stan Meyers
Raynor Lehr
"Hush Money"
Michigan (10)
"Sweethearts"
Red Donahue Co
Stadler & Rose
Jimmy Ray
Sidney Mann
Evans Bines Tr
(3)
IND'APOLIS, IND.
Indiana (10)
"Contrasts"
"Contrasts"
Shaw & Lee
Ellis & La Rue
Goss & Barrows
S Martin Co
Shaw & Lee
Ellis & La Rue
Goss & Barrows
S Martin Co
(3)
"Parlor Sports"
Lulu McConnell
Charles David
Fields, Smith & F's
Raymond Baird
Bines Tr
JERSEY CY., N. J.
Stanley (10)
"Good Time Ch'lie"
Don Barcley
Ben Omar
Senorita Carita
Van Cello
Sidney Stone
Evans Bines Tr
(3)
"Little Rev"
Nan Halperin
4 Mullen Sis
Reo Bros
Bines Tr
MIN'POLIS, MINN.
Minnesota (11)
'Carnival of Youth'
Charlie Hill
Tommy Wonder
Anna Chang
Bernice & Emily
Bud Taylor
Allan Foster Girls
NEW HAVEN, CT.
Paramount (10)
"1 Arabian Night"
Norman Frescott
Ashley Page
At's, La Marr & B'
King Sis
Foster Co
(3)
"Roof Top Revels"
B Carney & Jean
La Salle & Mack
Tiffany Twins
Dare Ens
PHILA'PHIA, PA.
Mastbaum (10)
"On Ze Boulevard"
Eddie Bruce
Rolion Dancers
S Teddy & Ray
Morris Lloyd
Nital Carroll
(3)
"Orange Follies"
Sam Hearn
Kelo Bros
Wheeler Bros
Bines Tr
PITTSBURGH, PA.
Stanley (10)
"Venetian Seren' "
Bayes & Speck
Henri Therrian
5 Yellow Jackets
Zita Rossi
(3)
"Rhythm Queens"
Helen Lewis Bd
Clyde Hager
Buddy Howe
Margie Green
Flo Mayo
Olive White
(3)
"Sweethearts"
Red Donahue Co
Stad'er & Rose
Jimmy Ray
Sidney Mann
Evans Bines Tr
PITTSBURGH, PA.
Loew's (11)
Wesley Eddy
3 Sailors
Andrew & L Carr
Olive Sibley
ROCH'STER, N.Y.
Loew's (11)
Bobbie Grice Co
Hilton & Almy
Girard's Ens
SYRACUSE, N. Y.
Loew's (11)
Dolores-Eddy & D'
Mitchell & Durant
Louis Barrison
Silvia Nelson
WASH'GTON, D. C.
Loew's (11)
Bert Frohman
Kaye & Sayre
June Worth
Novelle Bros
YONKERS, N. Y.
Loew's
1st half (11-14)
Jack Pepper Co
C Johnson Bd
(Three to fill)
2nd half (15-17)
Harrison's Circus
Ruth Ford
Jack Wilson
Rhythm & Taps
(One to fill)

Fanchon & Marco

NEW YORK, N. Y.
Academy
1st half (10-13)
"Golden West" I
H & B Hutchins
Bee Ho Gray Co
Ch'f Eagle Feather
Valerie Wade
Jimmy Ames
A Rasch Dancers
Audubon
2nd half (14-16)
"Golden West" I
H & B Hutchins
Bee Ho Gray Co
Ch'f Eagle Feather
Valerie Wade
Jimmy Ames
Rasch Co
ATLANTA, GA.
Fox (10)
"Headliners" I
Mel Klee
Mangean's Int'ls
W Jennier & Bud'y
Wells, W'throp, S'
Gay Sis
BRIDGEPORT, CT.
Fox-Poli (10)
"Talent" I
Harry Savoy
Geo P Wilson
Adele Beers
Jeanne Carr
6 Marinelli Girls
H Nawrott Co
BROOKLYN, N. Y.
Fox (10)
"Moroccan" I
Hadji Ali
Gaylenne
Hassan's Co
James Gaylord
Sherry Louise
Gayl, Bert & Daro
Ferdna
Eva Nightingale
Sunkist Ens
BUTTE, MONT.
Fox
1st half (10-12)
"Sketches" I
Allan & Canfield
Angelo, A' & S'ger
Limberlegs Edw's
Royal Gascoigne
Mildred Perlee
Frank Hopinson
Sunkist Ens
DETROIT, MICH.
Fox (10)
"Varieties" I
Sully & Thomas
N Thomas 5
Baker, Dove & A'n
4 Aces & A Queen
FRESNO, CAL.
Wilson
1st half (9-11)
"Vaud Bits" I
Sue Russell
Hinky & Dinky
Doyle & Donnelly
3 Rhythm Girls
6 Gordonians
HARTFORD, CT.
Capitol (10)
"Pep" I
H'wood Collegians
Dorothy Crooker
HOL'WOOD, CAL.
Pantages (9)
"All at Sea" I
Ben Bard
Lester & Garson
Gregory & Ramon
LOS A'G'L'S, CAL.
Loew's State (9)
"Divertisement" I
Meglin W' Kiddies
Norde & Jeanne
Rector & Doreen
MILWAUK'E, WIS.
Wisconsin (10)
"Great Raymond" I
Sunkist Ens
Harry Jolson
Orren & Monte
Harry Van Fossen
Jack Russell
Mark Nelson
Esther Campbell
Sunkist Ens
SAN FR'SCO, CAL.
Fox (9)
"Dream House" I
O'Donnell & Blair
Jones & Elliott
Ramon & Virginia
Sunkist Ens
SAN JOSE, CAL.
California
2nd half (12-15)
"Vaude Bits" I
Sue Russell
Hinky & Dinky
Doyle & Donnelly
3 Rhythm Girls
6 Gordonians
SP'FIELD, MASS.
Fox Poli (10)
"Olympic Games" I
Paul Remos
Hal Haig
Francia
S'ny & V J Rooney
Sunkist Ens
ST. LOUIS, MO.
Fox (10)
"Broken Dolls" I
C Bennington Bd
Mowatt & Hardy
3 Comets
Franklin Record
Sunkist Ens

WHAT STETSON
is to hats
WHAT FLORSHEIM
is to shoes
so is
EDDIE STANLEY
to his
MOTHER and FATHER

NEW HAVEN, CT.
Fox Palace (10)
"Submarine" I
Radcliffe & Bob
Aerial Bartletts
Robert Cloy
Ward & Pinkie
Lea & Stuart
Steve Moroni
Sunkist Ens
N. ORLEANS, LA.
Loew's State (10)
"Prosperity" I
Lucille Page
Jack LaVier
Danny Beck
Aaron Sis
Harris & Daniels
Sunkist Ens
N'G'RA F'LS, N. Y.
Strand (10)
"Carnival" I
Raynor Lehr
Teddy The Bear
The Andresens
Cropley & Violet
Strange Man
C Torney Girls
TOPEKA, KANS.
Fox Jayhawk (10)
"Icy Hot" I
Blomberg's Alask's
The LeGrohs
Heras & Wallace
Helen McFarland
Sunkist Ens
UTICA, N. Y.
Avon (10)
"Russian Art" I
Bill Telaak
Bud Hanley
Olga & Mishka
Walters 2
M Bessoff Bd
Gabriel Soloduhn
Russian Ens
Eddie Kube
Wasil Wania
Dina Larina
VANCOUVER, B.C.
Strand (9)
'Tomorrow's Stars'
Bernie, V' & W'ker
Mary Miles
Wanda Allan
Anderson & Allen
Zelma

Grace Eline
TOILETRIES
Are Available at
VANITEE MAKE-UP SHOP
160 West 46th St., New York

OAKLAND, CAL.
Oakland (9)
"Circus Days" I
Bee Starr
Lillian St Leon
Hooper & Gatchett
Adele Elephants
Carl Sayton Co
PHILA'PHIA, PA.
Fox (10)
"Love Letters" I
Jerry Coe
Nelson & Knight
Jeanne Devereaux
French's Girls
George Ward
Reynolds & St'cel
Sunkist Ens
PORTLAND, ORE.
Paramount (9)
"3 Big Figures" I
5 Jansleys
Haline Frances
Muriel Gardner
Harold Stanton
Sunkist Ens
SAN DIEGO, CAL.
Fox (9)
"Modern Mins'l" I
Fern Dale
Buddy & Gretel
Harry Stockwell
Chiyo Kadomatsu
Helen Ireland
Dorothy Welch
Theal Nelson
WASH'GTON, D. C.
Fox (10)
"African" I
Ed & M Beck
Prosper & Maret
Foster & Mabelle
Foster's Animals
M & Teeps Lucille
Cherie & Tomasita
Sunkist Ens
WOR'STER, MASS.
Fox Palace (10)
"Mickey Mouse" I
3 Rolling Stones
Toots Novelle
Helen Petch
Chrissie & Daley
Louis & Cherie
Sunkist Ens

LONDON

Week July 6

BRIXTON
Astoria
"Passion Flower"
"Anybody's War"
Blattnerphone
Fred Kitchen Bd
FINSBURY PARK
"Passion Flower"
"The Social Lion"
The Kemys
OLD KENT ROAD
"Passion Flower"
"The Social Lion"
Godowsky's Bd
STREATHAM
"Passion Flower"
"The Social Lion"
Michael Dore's Bd
DUBLIN
Capitol
"The Social Lion"
Eddie Peabody
Plaza
"Unfaithful"
"The Kemys"

EXCLUSIVELY DESIGNED GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Provincial

LEEDS
Empire
Bobbie Hind
O'Gorman Bros
Charlie Higgins
Riotous Mackways
2 Espectals
Kondo & Hanako
"Skates" Gardner
NEWCASTLE
Jimmy James Co
'Boxing Kangaroo'
Max Wall
Mona Grey
Effie Sylvia
Yelson 3
Du Callon
Karum
NOTTINGHAM
Empire
Debroy Somers Bd
24 Breezy Babes
The Cottrillos
Low & Webster
Eddie Windsor
Howard & Rogers

(Continued on page 63)

"Little Show's" Chorus Girls Tell of Men Disliked and Liked—And Why

Maybe those men who think they are "big shots" to chorus girls and girls in the theatre and those men in show business who just can't treat the girls impersonally, would like to know what the girls think about them.

Take the girls in the "Third Little Show." They are about the prettiest girls on Broadway. "Variety's" sobbie put this question to them and she didn't have to elaborate. The girls understood immediately.

"We get all types, furriers, brokers, even a newspaper man or two," they said. "As long as we can be taken on parties and have a good time what do we care? But most of the men are so dumb that we don't even have to treat them decently.

"Some men stand an awful lot of insults. We can say what a dumbbell some man is even to his face and he won't believe it. Then we can run up to him and tell him how sweet he is and he's all smiles. They're fools.

"One kind loves to pretend he is the chorus girls' friend. He wants everyone to know what he does for the kids. If he hears you were sick, he says, 'why didn't you let me know?' "He gets a lot of fun pretending. And the fellows who send orchids to all the girls, and often can't pay for them. These fellows think that if the girls even speak to them that they are big shots.

"And of course any men who want to meet us girls always pretend they have a lot of money otherwise they think the girls won't go out with them. You see, a lot think that chorus girls are dumb, and frequently we play dumb.

"Some fellows ask girls on parties with wealthy men so they can put over business deals. The kind of men they do like?

The Girls' Ideal Man

"Well," said the girls, "we like those men who don't think they are wise guys. Men who don't treat us as chorus girls. Who treat us on the same plane with themselves. Those men who don't hang around after the girls. Men who are not connected with the show business at all.

"All women like the man who doesn't run after any and everything. We see so much of the kind we hate them most of all. And we are crazy about a producer who doesn't pay any attention to the girls. We have respect for him. And all the girls go for him because he can remain impersonal about them. Mr. Wyman, who produced our show, is like that and all the girls are crazy about him. Why don't you say that he is the "Little Show" girls' ideal?"

"Oh yes, he's okay," said another girl, "just like a lawyer. All he says is 'Hello' and 'Good-bye.' He is not like a showman at all. And he looks like Clive Brook."

Bus Vacation Promoters Take $30,000 and Air

Following Grand Jury action the police were directed to locate George Graham and his brother, Charles, promoters of bus tours who are said to have walked off with about $30,000 in fares collected from about 100 person, who thought they were going to enjoy a vacation trip to the Yellowstone Park.

The buses were to leave from in front of the Cadillac Hotel, Broadway and 43d street. The passengers appeared but neither the Grahams nor the buses showed. The near-tourists flocked to the District Attorney's office and complained. The Grand Jury did the rest.

The Graham Brothers for a short time had an office at 11 West 42d street. They advertised a glowing account of the trip, "all hotel, food, etc." taken care of for a flat sum of $300. They also advertised for chaperones and hostesses who would be given a free ride.

The checks flowed into them up to the day before the buses were to leave. Then one of the victims received word by wire from George Graham the automobiles had been taken over for a debt in Philadelphia and that the tour was off. The telegram did not mention a refund.

½ Food Orders

Orders of one-half portions of food are accepted by some of the side street restaurants during lunch time.

Price is also halved from the menu card's scale.

Idea arose with the customers. They said the full portions were too large for lunch and their bankrolls.

Knockabout Fight in Reno Amuses Resort's Idle Waiters July 4

Reno, July 6.

As part of his Independence Day celebration Max Baer, the garulous youth from Oakland, who took a fortnight off from his entertainment of feminine admirers, to go into training for a 20-round go with Paulino Uzcudun, took an elegant pasting, but managed to last the route.

Uzcudun landed on Baer at will and slapped him up, down and sideways, apparently at pleasure, which was no fun for Baer but plenty for a large gallery, which felt it was getting its money's worth in action if not in scientific display. As a fight it was just another 20-round fracas between two second-raters, but it made plenty of thrills for a perspiring crowd which packed the stadium.

Uzcudun had it all over Baer for more than half the frames and copped in the two final laps by turning loose, busting the leather all over the northern half of Baer.

Jack Dempsey, who promoted and referred, drew down a nice bit of coin, with the fight giving the divorce chasers and gambling hounds something to take their minds off the heat or their past.

QUICK CALL ON POLICE OVER EVELYN WILSON

Has Evelyn Wilson, 23, comedienne, of 310 West 72d street, been kidnaped? That is the question her family would like to know, they say, with others curious, too.

Miss Wilson left her sister's home, Beatrice Cardinella, 50 West 106th street, shortly after 1.30 a. m. to get her mother, Anna, aspirin tablets. When she failed to return "Dick" Finch, in the music publishing business, with Herbert McGee, sought the actress, but failed, they claim.

Finch and McGee called at the West 100th Street Police Station and told their story to Harold Moore and Alexander Cotter. The sleuths, with Finch and McGee, a short distance from her sister's home, found Evelyn's handbag and a broken bottle.

In the bag was a $5 bill and a memo book containing names of show people. The detective carried the bag to Mrs. Cardinella's home and then interviewed the family.

Mrs. Cardinella was in vaudeville with Evelyn years ago. Recently Evelyn finished with Dave Schooler at the Capitol. She has also appeared in picture shorts, her family stated, and last summer was in White's "Scandals."

Mrs. Anna Wilson, mother of Evelyn, told, with tears, how Evelyn had been followed from the Chelsea Bank, 1600 Broadway, recently. The missing actress wore plenty of costly jewelry, her sister asserted.

Tabs' Pie

Mrs. Wilson and her daughter, Beatrice, didn't think it strange Evelyn should go for the tablets. "Evelyn never wanted to be obligated to anyone," declared Mrs. Wilson.

A colored doorman of the 106th street apartment stated that Evelyn asked him where the nearest drug store was. He directed her.

The tabs went into the usual panic over "a kidnaped actress," though suspecting a possible publicity stunt.

KEENEY AND KIDNAPPERS

Sportman Unworried When Informed by Police of Men Trailing Him

Frank A. Keeney, theatre owner and sportsman, in his suite at the Esplanade apartment told newspapermen about kidnaping and ransom. While Keeney was being interviewed, outside were parked two sleuths from police headquarters with their auto to follow Mr. Keeney to Aqueduct race track.

"Do I fear the kidnapers," Keeney answered. "I should say not. And moreover I have no gun but am well able to take care of them," he replied.

"Why should they select me?" asked Keeney. "I never carry more than $200 in currency. There was a time when I carried a stout bank roll, but I was advised not to and I abandoned that practice several years ago," he asserted.

During the talk Keeney informed reporters he had heard that a friend of his, Lou Holtz, had been forced to pay a gang of extortioners $5,000.

Keeney was unaware that he was being followed by kidnapers. Detectives of the undercover squad had learned of it and covered Keeney for almost two weeks before they apprised him of it. They decided they had better inform him in case his aid was needed.

A BLONDE FROM B'WAY TAKES BOY FROM BANK

William C. Armstrong, 20, former teller in the Dominion Bank of Toronto was taken by a Broadway blonde for $9,000, he told Detectives Pat Maney and John Kennedy of the West 47th street station. Armstrong is now in the Federal jail in New York awaiting the arrival of Canadian police.

Armstrong, broke and hungry, approached Patrolman John Clark at 55th street and 8th avenue. "Officer, I am broke and hungry, I am wanted in Toronto for stealing $11,000. Will you please lock me up?" said Armstrong to Clark.

Clark took him to the west 47th street station and the sleuths wired the Canadian city. A reply stated Armstrong's story was true.

Armstrong told Clark that he had met a blonde in Montreal. She told him that she was a show girl from Broadway and she was seeking a husband.

"I fell in love with her," Armstrong told Clark. "I then began to peculate the bank's accounts. After entertaining the blonde I found out that I had taken $1,100. Fearing discovery, I then took $9,000.

Entertained

"The blonde knew of it. She promised to marry me. We came to this city. I paid several men in an auto $200 to smuggle me across the border. When we arrived in New York I entertained the smugglers and my future bride.

"I woke up. It was on a hill and I could see a valley. I dug for my dough. It was gone and so was my future bride.

"They left me a few dollars. This soon went for food and necessities. When I realized what a fool I was I decided to surrender myself," stated Armstrong to Clark.

The sleuths took Armstrong to the section where he entertained his future bride and the smugglers. It was around 42nd street and Ninth avenue. But Armstrong was unable to identify the place.

The cops believe that the bride and smugglers fed Armstrong plenty of booze, then robbed him and dropped him off in Jersey. But he said he didn't cross the Hudson river.

Maney and Kennedy are seeking the blonde showgirl from Broadway.

Boyle Not Reappointed

Pittsburgh, July 6.

Quite a local stir occasioned over the week-end when Governor Pinchot failed to re-appoint Havey J. Boyle, sporting editor of the "Post-Gazette," to the state boxing commission. Boyle has been on the commission ever since its inception eight years ago.

Instead, Pinchot named Dr. W. D. McClelland, former U of Pittsburgh football star, as the state's western representative on the board. Boyle, before coming to the "Post-Gazette" as sports editor almost two years ago, was columnist on the "Sun-Telegraph" and before that sports editor of the now defunt "Chronicle-Telegraph."

The post pays $5,000 a year.

Reno's Mad Hilarious Week-End Of Publicity, Gambling Film Stars And Broke but Contented Visitors

Reno, July 6.

The greatest carnival in Reno's history is now a nightmare.

A week-end of fun, fighting and frivolity has left the homefolks groggy and sent the milling mob from Hollywood, other Los Angeles suburbs and San Francisco home, broke but happy.

It was a great party and the liquor flowed freely, the dice bounced merrily and the roulette balls chipped along. The only customers left behind are the bozos who thought they could beat the racket and sunk everything they had, including gasoline money.

Reno put it on pretty and food prices were not boosted. Hotel rates in a couple of joints skyrocketed on Saturday (4), but the proprietors were pounced on plenty by the big shot promoters and told to shave off the profits, leaving the weary wayfarers some dough to shove across the gambling tables.

The milling mob Friday and Saturday nights could find no place to sleep and wanted none. They packed the casinos from alley to street, jammed the sidewalks and stopped traffic on those byways of chance—Douglas alley, Center street, Second street and Commercial row—the sweating, crushing crowd was as thick at four a. m. Saturday and Sunday as it was in the sweltering heat of the afternoon.

The gambling boom of the century, topped off with a battle between a babbling youth and a bouncing Basque with Jack Dempsey doing the ballyhoo, gave 'em all an excuse to come to Reno where anything goes and where money goes faster.

Mixture

Baby faced dolls from the California interior rubbed elbows with John the Chinaman, Joe the Indian, and Pete the bootblack, as they bucked the gambling games or tried to get near a table to lay down a thin dime on a lucky number. Film stars, whose names blaze above theatres from coast to coast, took the chances with the mob and slept in Pullman cars or in their own cars on the streets.

Dempsey tried to enterain all filmland except Estelle, and got away with the job in good style. One hundred and eight of the boys and girls from Hollywood came in on a special with money in their pockets and went home on the special without the money.

Dempsey entertained them and Jim McKay, Bill Graham, Kill Kyne and the lesser lights of "the biggest little city in the world," divided the spoils. Half a million bucks poured into the hands of the gamblers it is estimated and it cost 50 grand perhaps to put over the party. That's a profit for a hot day in summer for one small town when the boys on Wall Street are eating ticker tape sandwiches.

Reno's 20,000 home guards, including the good members of the W. C. T. U., all shared in the profits in one way or another. Another mob with more money will be welcomed again on Labor Day and on every week-end for years to come.

The home folks sat back and took in the dough. It was a madhouse while it lasted, but one of those kinds of madhouses where it's a pleasure to be either a guest or the host.

Sympathy

Pittsburgh, July 6.

Local drug store chain offering a no-charge "Depression Aid."

A sign at the soda fountain reads:

"Aspirin tablets free."

Mother Declared Unfit To Care for Her Child; Foster Mother Praised

Syracuse, N. Y., July 6.

Custody of France Dury, 8, is awarded to Mrs. Irene Chaffee of Binghamton in a decision of former Justice William M. Ross as Official Referee which criticizes the mother, Mrs. Ceralia F. Dury, actress, for her apparent neglect of the child since birth.

Mrs. Chaffee, foster mother, appeared before Referee Ross here seeking the continued custody of the girl whom she raised from an infant. The mother asked for the custody of the girl in an annulment action against Wesley Dury, of Binghamton. The latter was 16 and his actress-bride 15 when they were married in Binghamton.

Mrs. Dury testified that she intended to marry again should the annulment be granted. Referee Ross, in his decision, said in part:

"I do not believe the mother is a proper or fit custodian of the child. Her neglect of the child for practically its lifetime is evidenced by her failure to visit the baby or make inquiries. Her apparent lack of appreciation of what Mrs. Chaffee did for her child is a most unfavorable forecast of her fitness to care for her child. Mrs. Chaffee too this child, a sickly infant, almost a deformed babe and for seven years has given the child all the care that the most affectionate mother could bestow.

"Mrs. Chaffee nursed the child when sick; employed doctors, paid out of her humble means, clothed her, fed her, provided her with a home, attended her in accordance with her needs so that she is a healthy, clean, neatly dressed little girl as one could desire, and all this so far as the record shows practically without compensation and without thanks."

FEDS MUFFED THE 3 BIGGEST IN RENO RAID

Reno, July 6.

"Boys, greetings. We expected you. Here's the evidence, what's the fine. Glad you came now instead of Saturday when the big thirsty mob will be here."

Busy bartenders laid down their aprons and hotfooted it to the city hall to put up bail money. They hot footed it back to the job again to wait on dry customers with coin.

The raid of the prohibs last week was well timed so as not to bother business. Thirty-seven bartenders will pay a about two grand to the government and business goes on as usual.

Col. George Seaver, who assists Bill Walker in keeping Nevada and Northern California dripping dry, led the army of 40 stalwarts. They missed in three establishments and the Willows, strangely, was one that was missed.

Orders from Washington to get the Willows meant nothing. Jim McKay and Bill Graham still run the Willows.

A few of the independent owners of places raided did a little grumbling afterwards because the prohibs missed three joints that appear to be immune. But there's no explanation and besides what's the use, the others say.

"Perhaps we'll get a break next time. Besides what's $500 when we can still keep going and cash in that much in an evening."

That's the prevailing sentiment and liquor still flows rapidly but costly.

Chi's Groven Whalen

Chicago, July 6.

Chicago finally goes for an official greeter, with the glad hand role to be played by an old-time performer. He's George D. Gaw, of vaude and legit.

Gaw had the lead in "Little Johnny Jones," besides playing three years of vaude time before he quit the business at the Majestic here in 1911. Since then he's been an envelope manufacturer.

Chicago had been thinking about that civic master of ceremonies idea for some time, but evidently couldn't get around to it. Last week, however, Mayor Cermak pulled a deal on motor cars, in which he got a white car and two white motorcycles as a bargain. After that commercial coup, the community m. c. gag was a cinch.

CHATTER

Broadway

Bide Dudley vacationing.
Earl Hampton in town.
Dave Diamond to Canada.
Ada Mae is in Chekoslovakia.
Bob Reud is Hollywood bound.
Dayton Stoddard in this country.
Macklin Megley, ex-Radio, back in town.
Billy Rose's upper lip is naked again.
New garden to Pavilion Royale seats 1,200.
Emily Oppa is summering at Great Neck.
Phil Adler's wife to the country for a month.
Kids along main stem shining shoes for a jit.
There may be a wax museum on Broadway soon.
Fred Stone was along Broadway the other night.
Belle Mann, agentess, sings for the records, too.
Nathan Burkan has gone to Europe for a rest.
Cleo Nugent has joined a Fanchon-Marco unit.
George DeLeon's band a fixture at the Alhambra.
Rex Smith looking for Jack Campbell's address.
Alex Warshawsky, Sam's brother, due in New York July 10.
Hendrik Van Loon expected back from Holland, this week.
Dr. Amey performs another operation today on Jenie Jacobs.
Fay Alport to Washington to go back to work for the Government.
Les Huffman is no longer penthousing. He's commuting daily.
Lynne Overman, summering in Sharon, Conn., and also doing stock.
Max Gordon postponed his sailing until yesterday on the "Europa."
Radie Harris bound for the Coast for two months to write film chatter.
Charlie Washburn the p. a. to do that for Jimmy Elliott's attractions.
Nat and Max Lief have 10 numbers in Hey Broun's "Shoot The Works."
Blue Room Dave's buck and a quarter dinners at the Friars getting big play.
Douglas Stanbury's sidestepping his summer vacation to play 10 weeks with Loew.
Libby Holman is vacationing at Benton on the Bohemia River near Chesapeake City, Md.
Joe Laurie is irking his producers, Tishman & ONeil, with a $3.50 weekly bill for cigars.
Rudy Vallee's next book by himself will be named, "Heartaches and Headaches of a Celebrity."
Claiborne and Phoebe Foster, legit ingenues, have done a sister act on the writing of a play.
Willard Keefe is still writing under the Richard Spelvin nom de plume for the N. Y. "Press."
Little Billie on his way to join big Irv O'Hay at latter's adobe tourist camp out Arizona way.
Dick Bosch, manager Loew's Inwood, went on a vacation last week but left no forwarding address.
George Kaufman has been slipping in and out of "Once in a Life Time" again playing his own part.
Nobody who wears an ice cream suit on a rainy Monday is doing else but exhibiting the first signs of insanity.
Clifton Webb out of hospital. Operated on for double hernia immediately after closing of "Three's a Crowd."
Sidney Greenstreet suffered severe cuts on both hands in an automobile accident at Great Barrington, Mass.
U. S. Thompson, husband of the late Florence Mills, who has been playing in China, is now at a Ufa theatre, Berlin.
Bill Canavan, when not presiding over the I. A., tries to keep track of the bikes stolen from his home on Long Island.
Imported Scotch whisky obtainable only by doctor's prescription costs more than real rye. Very few druggists handle it.
Arthur Houghton like Cohan had birthday on the Fourth. Claims he's 44, which should get a rise out of plenty people.
Arthur Kelly is sailing tomorrow (8), with Joe Schenck deferring his move to the other side until later in the month if going.
Mrs. Joe Plunkett brought back with her some of that famous English roast beef. That famous English roast beef goes to England from Chicago.
Cordial shop keeper on West 47th street pinched four times in a couple of days. Bailed self out each time but finally recognized he was in wrong spot and quit.
First night of the "Follies," Gladys Glad was decked out in gems valued at $200,000, loaned by a 5th avenue jeweler. Two detectives were on hand to keep tabs.
Robert Webb Lawrence, director of the Rice Players at Oak Bluffs, Mass., had operation on his right foot as a result of complications from an injury suffered last winter.
Roughing the reporters and clubbing others at Roosevelt Field when Post and Gatty arrived, liable to make it tough for Nassau County cops. In the crush the dips cleaned up.

Arthur (Skipper) Calnan, writer of sea stories and formerly with the "Daily News" and "World-Telegram," now with "Eve. Post," assigned to West Side Court and district.

Mike Simmonds first feature, "First Aid," is at the Educational-Tiffany home office. Mike has had another accepted by Sonoart which will star Earl Sande, that horse rider.

Sommi Lipman has a radio voice. He cut loose the other evening in his Freeport back yard on some Jimmy Conlin songs. Sommi used to sing often before he married Annie Kelly.

Conlin and Glass received a wire from the west saying, "At last we have a little Henry." Myrtle Glass gathered a box full of toys and shipped them west. In reply came another wire, saying, "Little Henry is a Ford."

George Jessel, rolling about in Gershwin's former Rolls, looks to be sitting on a tally-ho—the back seat's so high. And there's that wide brimmed straw hat; looks to be out either for a tally-ho ride or a sail. The rear seat's that high and the wide brimmed straw looks like a mainsheet.

Jessell may go to Europe for a month.

London

All the exhibs are at Brighton.
Madeline Carroll looking up her solicitors.
Bandy went to Southampton to greet Miller.
Billy Merson playing trapeze artist at Elstree.
Albert deCourville supervising his own trade shows.
Paddy Carstairs is this town's record gum chewer.
Tom Walls starting in on another picture for B. & D.
Percy Cudlipp forgetting there's such a thing as films.
Richard Tauber getting popular, even with stage hands.
Tom Broadhurst in town learning to speak English again.
Kimberly and Page back at the Palladium, prior to Australia.
Franz Lehar seems to conduct at Drury Lane when he feels like it.
Leila Stewart back at the Warner space desk after a short illness.
Bill Thornton vacationing in Loire estuary, France. Just a boating idea.
J. C. Thorpe reckons British studio union men are better than the Americans.
Dice shooting such a rage among film legmen they do it in the dark at British shows.
Adrian Brunel has been making a film of his boy ever since the lad was four weeks old.
Marks, of Associated Talking Pictures, discovered the secret to press receptions. Installed a running bar.
Slant on transport figures on Atlantic boats can be seen on London pavements. No Americans anywhere.
British International say it's been bitten with some poor American directors and will not come back for more.
"Cinema" is sending L. H. Clark, its editor, to the States to study next talker output season. First trade sheet to do it on this side.

Montreal

Juliette Sylvane new hoofer at Kit-Kat.
B. M. Garfield vacationing at Cleveland.
Big top here. Ringling advance sales good.
Main stem matinees may be out if heat wave lasts.
Peter Aylen out of "Gazette." Will take trip west.
Tourists biz looked up with Independence Day influx.
Two department stores and a big transport firm tottering.
Joe Page collecting famous baseball players on Dorval track.
Tommy Cleary getting away with British pictures on patriotic ballyhoo.
George MacNamee takes in Adirondack Hotel Association convention.
Larry Vincent pepping up Frolics in anticipation of Independence Day.
Reg Cooper rolled home with jockey trophy, a long way ahead of all.
Herve Major, of "La Presse," marrying Miss Charlebois Friday (3).
Canada's oldest poet, Nerce Beauchemin, died Wednesday (1), aged 81.
Phil Maurice brings bunch of dancers from New York for Chez Maurice.
Canadian national holiday, Dominion Day (1), hottest in years. Flickers faded.

Paris

Delysia has returned.
Lawrence Eyre here.
Mary Boland at races.
Edna Ferber to Vienna.
Marcel Chantal expected here.
Dinah opening club in Berlin.
Hendrik van Loon to America.
Richard L. Stokes here to write.
Billy Arnold soon for Deauville.
Louis Cole conducting own band.
Trudy Krieger still ill in Rome.
Yvonne Arnaud not coming over.
Iran tea room people not so ritzy now.
Tommy Ladd to the mountains to rest.
Auriol Lee over again from London.
Helen Gahagan doing her "do-remis."
Charles Gatchell going art student.
Eide Noreno scoring in "Rigolette."
Nathalie Hall here doing a few songs.
Arthur Fiedelbaum is present again.
Willette Kershaw wants to do Ibsen.
Gemier resting and looking over scripts.
Lilliputians swarming all over Neuilly.
Gwen Harrison at the American hospital.
Lou Tellegen, alone, in the Latin quarter.
Henri Frescourt a Stockholm enthusiast.
Elsie Ferguson has been at Vichy a month.
Maxine Elliot content with her new villa.
Pierre Brasseur away to write a new play.
Francine Larrimore looking at new hats.
Beulah Livingstone to Berlin, then Capri.
Eddie Bouchard may go back to the States.
Lee Stowe at the opening of "Jealousy."
Wilhelm van Loon back again from Veere.
Arty Ray, of Fox News, in hospital again.
Thelma Edwards forgetting all about Paris.
Charlie Gordon reading six German scripts.
Gloria Swanson around with Corinne Griffith.
Janet Beecher still in search of a good play.
Connie King putting a tap routine together.
Mary Lewis deciding to prolong her vacation.
American library way behind in subscriptions.
Herbie de Bell looking for another partner.
Victor Prahl giving away passes to his concert.
Lucille Watson may go back to N. Y. this fall.
Earl Leslie in training for new Casino revue.
Maurice de Feraudy resting after smash season.
Marcel Marmer a frequent visitor from Brussels.
Irvin Marks lunching with Arthur Richman.
Marie Doro's mother always accompanies her.
Book stores praying for more banned novels.
The Sydney Frankels bound for European tour.
Trudy Krieger to Capri for the summer brawls.
Keith Winter back from Riviera with new novel.
Rollain Caillaux won the actors' swimming meet.
Allen Byre in from Le Touquet and off to Spain.
Marguerite Namara back from location in Spain.
Al Woods talking Broadway with Courtney Savage.
Ernest Hemingway made the briefest of visits.
Carroll McComas giving up her swell apartment.
Paul Draper preparing for the Casino du Paris.
General Pershing burning at what the English said.
Conchita Montenegro over for Spanish versions.
Norman Lloyd having a fight with the Pitite Chaise.
Jimmie Light back to New York to try more plays.
Marion Claire singing herself to success in Berlin.
Paul Robeson off for tour of the English provinces.
Idea for an evening tabloid seems to have died out.
Arthur Lesser taking new Champs Elysees apartment.
A. S. Huygens managing Jules Bledsoe's concerts.
Hudson Wonders doing five a day at the Paramount.
Madeleine Renaud definitely adopting the films.
Maurice Barbour casting his first full length picture.
Lapre's under new management and prices falling.
Miguel Covarrubias doing the left bank with his wife.
German bridge rules are different from the American.
Roger Capellani made full fledged director at Joinville.
Dr. Cooke, of Tahiti, an interested spectator at "Tabu."
Bernard Ragner owns a farm and hopes to retire soon.
"Second Oldest Profession" becoming a best seller.
Winchell Smith due back any day now from Broadway.
Matheson Lang to London—still looking for new play.
Mrs. Don Minnefee acting as hostess for film parties.
Kiki hoping that her vogue in the night clubs holds out.
Mat Duffwin talking to old Fanchon and Marco fans.
Beverly Nichols missed from his usual summer haunts.
Puppet shows on the Champs Elysees cutting prices.
Marc Allegret having a headache over Fantomas stories.
Charles Schwedler wants to start a Viennese bar in N. Y.
Neil Martin giving a reception in honor of Eve Gauthier.
M-G-M planning to do some shooting in Africa soon.
Gertrude Lawrence hopes to bid musical comedy farewell.
Manny Frankel with a new load of records from Harlem.
Una Baye hails from Lithuania and speaks good English.
Harry and Eddie Pilcer weekending with the Fourness.
Elizabeth Welch still under contract to Charles Wagner.
Nita Naldi preparing to see her old friend, C. B. de Mille.
Alice Foster is the new ingenue with the English Players.
Marshall Hall, out at Paramount, staying in Paris till fall.
Mrs. E. E. Cummings back to New England for summer.
Theatre Pigalle to open next season with Giraudoux play.
Blair Fairchild is out at Fontainebleau for the summer.
Paul Draper has a one-year contract for the Folies Bergere.
Count Salm, ex of Millicent Rogers, back in night clubs.
The William Schumannsoffs to the Riviera for a long vacash.
No Anna Karenina for Cecile Sorel. Vetoed by committee.
Yves Mirande and Bataille-Henri both planning to return to U. S.
Elizabeth Welch and Baby Face Macklin looking to the Riviera.
Irving Thalberg explaining why pictures have so many retakes.
Count de Witte back to Hollywood after hospital spell here.
Phil Moeller and Helen Westley to some small town in Germany.
Closerie de Lilas again coming into popularity in Montparnasse.
O. O. McIntyre goes to bed every night at 10 o'clock while in Paris.
Renee Veller, back from Biarritz, off to Sweden on a Haik contract.
Lapre's has changed hands but still keeps duck a la Julian Street.
Irvin Marks vowing he hasn't been to Montmartre in six months.
Lee Planscoy working as hard on the banking side as on the technical end.
Edward de Merz to open first boite de nuit near St. Germain des Pres.
Grace Davidson of the Boston "Post" would like to stay here and write.
Florence and Bricktops the only Montmartre places writing it in the black.
Phillip Leigh here via Italy. Announces he is through with the stage.
Will Mahoney staying with friends and forgetting his xylophone.
Dagmar Godowsky says she has really signed a film contract in Berlin.
Des Alpes is still the restaurant for vegetables and American school marms.
American air coolers being installed in the French House of Parliament.
Alec and Evelyn Waugh vacationing on the Riviera. They're brothers.
Haidee Wright threw Paris a passing glance on her way to the Continent.
Mary Glory noticed in the Concourse d'Elegance for both motors and gowns.
Even the Hoover plan didn't take the Starr Faithfull story off the front pages.
Helena Rubinstein on the track of an indellible lipstick which won't dry the lips.
Kathleen Coyle's new book, "The French Husband," will probably go into talkers.
If the mark falls there will be an invasion of Germany by American students.
French Passion Play staged in provincial Nancy and advertised in Paris as opposition to the German Oberammergau.
Edna Goodrich trying to see Frank Vosper about N. Y. rights to his current London show which stars Marie Tempest.

Berlin

By Max Magnus

G. Fiedelbaum here.
Albert Prejean in town.
Harry Sokal in Innsbruck.
Tela Birell off to Hollywood.
Dr. Henckel, Tobis, off to Paris.
Luis Trenker back from locations.
Jenny Jugo on location, Bavarian Alps.
Ufa convention takes place mid-July.
Lucy Doraine back from Hollywood.
Seymour Nebenzahl returned from Paris.
Dr. Ludwig Berger in the Taunus Forests.
Aafa manager, Emil Cohn, in London.
Gerhardt Hauptmann spoke over the radio.
Ray Goetz signed Gitta Alpar for New York.
Victor Janson making picture for Aafa Film.
Ufa starting production of colored educationals.
Grock and Leo Peukert agree on wage question.
The Staatliche Schauspielschule will likely close.
First Russian talker, "The Way of Life," has arrived.
Ernst Verebes with German Film Syndicate for one year.
Gustav Froelich with Reinhardt for "Farewell to Arms."
Max Mack, director, writing book, "Forbidden by Censors."
Geza von Bolvary back from location—France and Italy.
Peter Lorre in the Ufa talker, "Bombs Over Monte Carlo."
Opera Under den Linden will have seven conductors next season.
Werner Krauss and Maria Bard, his wife, in Salzkammergut on vacation.
Felix Bressart taken ill. His part in "Schwengels" now played by Oscar Sabo.
Heinz Ruehmann bought an airplane. Elli Beinhorn demonstrated it for him.
Franz Lehar working on music for Aafa talker-operetta, "There Was a Waltz."
Director Isaac Goldschmidt resigned his post with Suedfilm, off on a vacation.
Adele Sandrock playing in the Erik Charell picture, "The Congress Dances" (Afa).
Felix Weingartner, composer and conductor, completed new opera, "Der Apostat."
Albert Bassermann will receive $10,000 from Paramount for the picture, "Marius."
Arturo Toscanini telegraphed to Wilhelm Furtwaengler assuring him of his friendship.
Friedrich Hollaender's picture is entitled "Once in a Lifetime," manuscript Hans Kafka.
Rudolf Forster negotiating with Viennese Burgtheater regarding engagement next season.
Fritz Spira received offer from the newly established German Drama Guild in New York.
Maria Ivogun seeking divorce from Karl Erb, tenor, to whom she has been married 15 years.
Max Pallenberg received invitation from New York Arts Guild to play Schwejk there next season.
In addition to all other dark theatres here, there now are Kleines Theater under den Linden and Theater am Zoo.
Leni Riefenstahl will make Alpine picture with the author Bela Belazs, cameraman Schneeberger, and the actor Mathias Wiemann.

Winnipeg

Elks circus on.
Mike Goodman looks okay.
New microscopic screen at Met.
George Law wearing sport shirt.
Weeds on condensed golf courses.
Horse races ending at Whittier Park.
Charlie Weiner now RKO manager.
Walter Lindsay's voice comes great over radio.
Dominion tab folds. Chorus girls drew 40 cents as their share of final week.
Jack Whittall, crack fight manager, refereed bouts at the big Native Sons' picnic Dominion day.
Burlesk company from Chicago to open at Dominion. Dick Hyland heading. Hall Jones negotiating lease.
Noe Chevrier, star tap dancer, opens studio. Noe is working his way through university by tap dancing.
Art Edwards, John Fiddes and Harry Gray, stage actors, are making good on the mike at the Playhouse Walkathon.
Two Walkathons the rage here, one at the Ampitheatre rink, other at Playhouse theatre. Winners who walk the longest win $3,000.
Pete Whittall, critic, pans British picture. House manager burns, but newspaper backs up criticism, saying each picture, no matter the origin, must stand on its own feet.
Two girl wrestlers, Helen Martin, Winnipeg, and Peaches Davis, Chicago, were lately refused admittance to the ring by the Manitoba Boxing Commission. Moguls say it is "undignified." One of girls wrestled a man lately.

CHATTER

Reno

Townies won't patronize the gambling joints.

Leonard Sacks passed out paper for the big battle.

Estelle could not make the grade and stayed at home.

Riverside and El Cortez hotels are getting all the class trade.

Tent cities springing up on Reno outskirts to care for crowds.

So much Hollywood present it looked like old home day to Dempsey.

Joe Berlinger and his brother, Maurice, forsaking Hollywood for Reno.

Foreign state licenses are as plentiful as Nevada licenses on autos.

Billy Sullivan, former picture lead, is looking over the town for a proposition.

Pitch boiled out of the lumber in the fight arena and ruined many pairs of flannels.

Here from Hollywood, Jim Tulley had a swell time exchanging wisecracks with Mizner.

Turtle racing enterprise blew up after running two weeks. Turtles are too slow for Reno.

Harry Marquard presides in a classy joint at the race track passing out fine food at finer prices.

A sign at the race track says: "Please observe the prohibition law," and the boys say they mean it.

Ann Harding kept her seat in the fifth row despite the heat and a tobacco chewing Indian in the next pew.

Willie Hoppe and Welker Cochran gathered in a few bucks doing things with billiard balls in a local poolroom.

Danny O'Shea, former Sennett lead will open his gambling joint next week. Town's slowly going Hollywood.

Charley Chase and Benny Rubin rolled in on the Hollywood special train and braved the ride to the race track.

Everybody is trying to figure out who Henry of Hollywood is. He's opening an eating joint here that looks too classy.

Jack Dempsey has a new suit, but he's wearing the same straw hat that he wore in Shelby, Mont., before he was a promoter.

With the fight off his mind Dempsey is now ready for a finish scrap in the court house.

Four more gambling joints opened last week in a hurry to grab off a chunk of the easy coin. One hundred and fifty games now running.

Vanderbilt and Arno can't agree on fighting weights. Vanderbilt wants to wear embroidered trunks—red ones. Arno favors stripes.

The Reno merry-go-round got off to a swell start, but the second day three jocks were knocked over and one horse killed in a spill at the turn.

Eddie Cantor piloted the Hollywood parade of film comics to the ring side. The Marx Brothers, four of them, and Buster Keaton closed in the rear.

Wilson Mizner, here from Hollywood, is still telling what a man Stanley Ketchell used to be. Mizner lost some weight parked in the stadium at the Dempsey show.

As Dempsey's guests visiting sporting writers got plenty of food and plenty of drinks starting a week ago and ending Saturday. He put on a party for the scribes every night.

Tom Sharkey and Tim McGrath, pals of the 1896 era, were hobnobbing here. Sharkey is following the ponies and Tim's still looking for a likely looking lad to manage in the prize ring.

Eddie Robinson, not as "Little Caesar," but as a fight fan, had a hard time finding a place to sleep while spending a week here. Eddie rolled in from Hollywood with Al Green, who directs films for a living. They helped to buy some feed for the ponies.

Milwaukee

By Frank J. Miller

Daylight saving got an official rap.

Assembly killed proposed cigaret tax of two cents a pack.

Wisconsin Auto Coaster Co., operating a coaster on Bluemound road, bankrupt.

The heat put the Gayety's continuous burlesque-picture policy out of the running.

Alhambra open again with new cooling plant, wide screen, new paint, etc. Looks good.

Margaret Rice, who operates the Pabst, announces several plays for the Davidson under her direction.

Hottest June ever known here, and no matter how many icicles in the ads, the theatres were still lonesome.

Frank Hayek elected state officer of musicians' union. Roland Kohler, sec'y. of same organization, back from vacation.

Don and Iris Wilkins, for several months m. c. and featured organist at the Fox Wisconsin, finally had to say goodbye.

Main Street theatre, Racine, turned over to RKO by Fox. Palace-Orpheum, Milwaukee, now on fire for switch to Fox by RKO.

Ten extra concerts in the parks this summer because First Wisconsin National Bank has agreed to finance that number instead of broadcasting. Parks to benefit are those rarely having concerts.

Eagles Club just got back the $10,000 posted in 1927 as a guarantee for the Joe Dundee-Pinkey Mitchell fight. They thought the bout a waltz and the money was held up. Dundee sued but lost. Eagles sued for return and made the grade.

Loop

Alice Elson de-nicotined by diet.

Les Dally scoots around town in a black Ford.

Buell Hudson, Woonsocket "Call," breezed through.

Skipper Flynn, Henri Gendron's crooner, took unto himself a frau.

Jimmy Gillespie flew to the coast to take care of a Whiteman matter.

Bill Pine went for a summer trousseau. All he needs now is a banjo.

An electric fan famine hit town about the 6th day of that heat wave.

Judith Waller, WMAQ manager, is on a three weeks' ramble through California.

Eddie Black scrammed to Arkansas, leaving Frank Dare alone in Equity office.

Chicago's pride hurt by a coast producer, Fanchon & Marco, displacing B. & K.

Max Balaban and Abe Kaufman sweating over late bookings on Independence Day.

Al Williamson, NBC p.a., is being shown the ropes on the New York end of the network.

Wallace Butterworth, NBC spieler, is negotiating for a talking reporter newsreel assignment.

Song pluggers without a nearby soda den now that the Woods building coffee shop folded.

Leo Spitalny wouldn't even discard his vest throughout the blazing heat spell. Dignity.

Sam Horwitz broke away from Broadway "Lindy's" to recuperate around here for a few weeks.

Charlie Hogan advised all his friends he's in the orchid and pansy biz, but forgot to send samples.

Jimmy Cooke got his first peek of Edmonton when he hustled up there to help NBC welcome the world fliers.

Charles and Robert Himmel now distributing here for General Motors radio, having switched from Crosley.

Dave Seed, of Seed and Austin, claims he got stuck up twice by the same guy, once in Chicago and later in L. A.

Chamberlain and Himes booking at the Palace last week led to some misunderstanding among the agents over on the floor.

East and Dumke's commercial sponsors want to keep an eye on them all the time. So they're moving to New York.

Charlie Zemater and Jack Danger now routing their neckwear so that they both won't wear the same ties on the same day.

The Max Halperins don't believe in "Never the Twain Shall Meet." Ethel went for a new Chevvy and will road hog to Cleveland to prove it.

Gus Kahn is still trying to collect the $45 the county owes him for jury service. Can no pay, the comptroller tells him; treasury starving.

Eugene W. Castle accompanied by his mother spent a week in town. At the Hotel Drake, Castle was 18th on the waiting list for an electric fan.

John Drury, author of "Chicago In Seven Days," has charted the burg gastronomically with the recent publication of a gazette on local cookery.

Jack Marvin and Kenneth Bradshaw didn't return to New York with the "Rap" company. Marvin has a radio job and Bradshaw is looking around.

Honolulu

Bebe Daniels and Ben Lyons have returned to Hollywood.

Norma Talmadge and Gilbert Roland are over here for a three weeks' vacation.

Among the honeymooners present are William Powell and his bride, Carole Lombard. They expect to linger for a month.

Jascha Heifetz will play one concert here en route to Japan. Mrs. Heifetz, the former Florence Vidor, is accompanying her husband.

Back again to carry on for Charlie Chan's adventures, Earl Biggers, his wife and son are present for a lengthy stay. The author plans to spend most of his time writing.

Panama

By Bea Drew

Rainy and tourist season on but business nothing to rave over.

A film theatre to be built at Santa Ana Plaza, next door to the Cathedral. The church no like.

Metropole still doing well with the Cuban show, new entertainers on the way from New York and Havana. A new French dancing team, Dancers Los Alegria, just opened.

Blue Hour night club has new show from New York, Dolores Mack remained over from the old show. New members are: Irene Blinn, Bee and Polly Schantelle, Betty Lee, Kitty Serfert, Marion Ivins, Janet Day, Eva Savitt, Jean Ardew, Bobby Wahlmann and Jean Lay.

Gloria Hanlyn, one of the Kelly Ritz entertainers, received a cable from California telling her of the sudden death of her father, with her mother on the verge of death from shock. With no money for fare to Calif., Gloria was a very blue girl until friends heard of her plight. Gloria left on the next boat.

Professor Carlini, Mexican magician, arrested for not having a permit to practice magic. He had a girl assistant called Miss Norma. When detectives called to arrest the professor, Julio Valdes, brother of the Mayor of Panama, bawled out the detectives plenty and pulled a gun. A judge arrived as the fight was on. Now the Mayor's little brother is doing a lot of explaining.

Colon

Atlantic night club's new talent; Clark Duo, slack wire artists, and Roy, the human eel.

Thomas Marlowe, said to be known in N. Y. as "Harlem Tommy," has opened a new restaurant and bar. Roy Williams has also opened a place called the Richmond.

Beer war ended. Panama gov't. had put a new tax on beer that would make the bar drinker pay 15c a glass instead of the usual 10c. Bar flies got together and said they would drink goat's milk first. So beer is still 10c a glass.

Susan Ballard, Costa Rican entertainer at the Metropole, Colon, and Enrique Bolanos were arrested, charged with robbing a patron of the cabaret of a diamond ring, watch and cash. Susan and the boy friend are thinking it over in jail. Patron did not get his jewelry back.

Big new show at Bilgray's. Vera Stanley is prima donna hostess, with Maranola, Leora Darling and Adaline Harvey, Mary Abbott, Jean Roberts, Diaz and Pacheco, Delaine Chalmers, Vivian Love, Marie Healey and Lopez Sisters. A. C. Baker is floor mgr. Delaine Chalmers of Bilgray's married Clarence Greens, electrician's mate on the "S-11" submarine. Vivian Love, dancer at Bilgray's was in the Colon hospital but is back at work.

Toronto

By Gordon Sinclair

Marriage figures down.

Hot weather ruining show biz.

Art and May Kent buy a house in the suburbs.

Joyce Brown trio with the Savarin's floor show.

Child's mid-town inaugurates "all-you-can-for-60-cents."

Claire Stone back home again with a ballet. Six years absent.

Newshounds held a publicity party aboard the Noronic but had to bring their own. And did they howl.

City councillors squawk to mayor about Broadway talent getting jobs here with Canadian actors out of work. Protest getting grins.

Kim Beatty, cigarette endorser and Toronto "Telegram's" aviation editor, plotting a trans-Atlantic flight and dickering for story rights.

Tait McKenzie will do that marble memorial for the 60th anniversary of Confederation. Canadians in the United States donated the dough.

Boston

By Len Libbey

Mickey Alpert is pepping the Westminster roof.

Jimmy Gallagher's band goes barnstorming to Maine rather than cut.

John Craig and Mary Young will handle outdoor theatre at Peterboro, N. H.

Mayor Curley starts padlocking public halls where nude dancing occurs at stags.

Dick Whorf has opened the Little Theatre at Mari-arden, N. H., with Adelaide Bushnell.

Hotel Bradford (formerly Elks Hotel), getting some theatrical night life at its new Cascades Roof.

A memorial tablet to Nick Flatley, the beloved sports writer of the Boston "American," was unveiled at the ball park by his mother.

Gertrude Hayes, the dancer, when sentenced to three months imprisonment for immoral dancing, went into a 10-minute swoon that was on the level.

Fred Hoey, broadcaster at the ball parks, was given a $2,000 purse of gold at the Fred Hoey Day benefit game as well as a wagon load of gifts from admirers.

Sammy Liner, who does a piano novelty single, mopped up during June by booking college commencement and class re-union parties and says its a good racket, even if you work gratis.

Adrian O'Brien, the new crooning tenor discovered working in the local post office and signed up by NBC for $12,000 a year, is of the he-man type. Frankie Mahler is his manager.

Queens

By Henry Willson

Thomas Mitchell is to act in his own play next fall.

Walter Hartwig has left for his Manhattan Theatre Colony.

Ellanor Powers turned down two offers for stock this summer.

Homer Croy is supposedly coming home soon from Hollywood.

Jack Regan, Helen Costello's first husband is living in Forest Hills again.

Monroe "Buck" Owsley learned his tennis on the Forest Hills courts.

Walter Gilbert, of Kew, has been chosen by Ethel Barrymore as her leading man for next season.

Kay Francis' real name is Catherine Gibbs, and she used to go to St. Mary's School in Garden City.

Bob Riskin and his wife, Edith Fitzgerald, are said to be coming back to visit before starting work on a new film story.

Dora and Edwin, two of the dancing Fords, have celebrated the second anniversary of their sandwich shop in Forest Hills.

You've heard that the Globe theatre, New York, is being revamped for the legit. Don't be surprised if Fred Stone celebrates its fall opening with a new musical.

Two vaude entertainers came out to Forest Hills and opened a "dollar" cleaning establishment. The first week netted $32, last week saw $180 for the young ladies—wait till next week.

New Haven

By H. M. Bone

J. H. J. Adams new pres. of N. H. Ad. Club.

Summer burlesque has opened in Bridgeport.

Ollie Epps is vacationing—maybe in Atlanta, Ga.

Freddy Mack can't wait for that four weeks' vacation.

Red Early latest to feel the axe in Fox-Poli band cut.

Artists summering at Old Lyme are holding exhibit until July 12.

Paramount has given up the shrinking violet type of publicity.

Barney Rapp off to Lake Placid, where he opened at Fawn Club July 4.

Harry Berman still taking bows for his work on the Junior Symphony.

Challenge of Steve Perutz to championship tennis match is accepted.

Cogswell Art Colony has opened a four weeks' term at Lake Columbia, Conn.

Bill Black holidayed over the Fourth—the first day off since coming to New Haven.

Frank C. O'Connell broke up the sister act of Betty and Helen Ward when he married Betty.

Adelaide Bean, Little Theatre director of Hartford, has joined the Jitney Players at Madison.

New York-Connecticut Players will have season of summer stock at Comstock-Cheney theatre, Ivoryton.

Mrs. Jack Crawford directing weekly Junior Little Theatre offerings at Madison Beach for summer.

Alexander Dean, Yale Drama School, goes to Stockbridge, Mass., to direct Berkshire Players late in July.

Barnett Bros. pulled a boner by booking their circus in Branford day after Ringling-Barnum outfit showed here.

Edwin A. Foley, of Chicago, former actor, now known as "The Hiking Evangelist." Spoke from a local soap box.

Ada Marie Maloney (stage name Billie Gilmore), who died a week ago in Hollywood, was a native of this city. She was a sister of Janette Maloney (Janette Gilmore) now in Australia as lead in "Funny Face."

Hollywood

Belasco & Curran expanding their offices.

Robert G. Vignola, director, will do a comeback as a talker megger.

Production Manager for Headline Pictures at Tec-Art is Melville De Lay.

Agents not in the AMA call it the Affiliated Moochers' Association.

Sam Rice, veteran showman, revisiting here for the first time since 1999.

Raquel Torres taking dancing and guitar lessons for an RKO vaude tour.

Rowland Brown has half interest in one of the new Reno gambling casinos.

Actor found wandering around in a daze said he got dizzy reading circular letters.

Eddie B. Collins, vet tab and stock comic, in Hollywood with picture inclinations.

Current Cecil B. DeMille Corp. venture is a public market at Vermont and Adams street.

Andre Cheron, French ace and now a film actor, has designed a radiator cap for the Olympic games.

Pola Negri signs her checks with a brush. Her signature on the cash papers is three-quarters of an inch high.

Getting so film aspirants come out to the Hollywood theatres and ask the doormen to recommend a good agent.

F-WC starting retrenchment at the top. First to go was Slim Ballard, 6 foot 7 inch Pantages theatre doorman.

Jimmy Savo just heard about Howard Hughes' grand a day income. Now Savo wants to sign up with Hughes' agent.

J. N. Laraia, J. P. Jensen, and Pietro Di Ghionnio made life members of the musicians' union. Members over 20 years apiece.

You can name your figure for any sort of a car out here. Percentage cuts on new boilers, right off the floor, are without limit.

Will Rogers and Irving Cummings are donating the first two trophies for the Fox Studio golf melee, to be held at Fox Hills, July 12.

Willie Raskin says you can't tell about titles these days. He met a guy with C.P.A. on his cards. Found out it stood for Cleaning, Pressing and Altering.

Ann Harding and Harry Bannister circulating petition to recognize Lionel Barrymore's portrayal of "Free Soul" as deserving of Academy prize.

Stan Laurel got a banner line on the front page of the Shields, Eng., "News," which came out with an Extra Special to announce that he spent his childhood there.

When Jimmie Gillespie left Chi for Hollywood by 'plane on 90 minutes' notice, he left a note of goodbye for his family, having just time enough to throw a bag together and make the airport.

Hollywood's explanation for crowd that gathered to watch Fifi Dorsay take a bath in an Indianapolis fountain: It was curiosity to find if motion picture stars use Lux in the bathtub, as advertised.

Bill Perlberg burned Hert Somborn over his high scale at the Brown Derby and, to make it worse, Perlberg brought in a menu from the across-Vine-St. Al Levy's Tavern to show the contrasting prices. Almost got beyond the gag stage.

First time since Los Angeles became a regular train stop, this dorp harbors a Tom show. Little Eva and the bloodhounds are romping the boards of the 248-seat Egan every matinees at 35 cent top. Produced by the Children's Theatre, Sara Rusevelt in charge.

Dallas

By Rudy Donat

El Tivoli, night joint, adding 18-hole small golf links.

Bob Hoffman duplicates his smile in front of the Palace.

Town's making bid for gunmen. Five murders last week.

Highbrows making home talkers at the ace country club.

Adrienne Ames, native, claims new five-year Par contract.

P. G. Cameron incorporating Melrose, new nabe, for $20,000.

L. C. Baxley, U's San Antonio ramrod, around for sales chats.

Doris Kenyon slated to open concert tour in Texas this fall. Mebbe here.

James Saville dickering for "Pagliacci," flicker, as open air affair at Reverchon Park.

Ed Carewe's garbage plant has more trouble. Now it's alley pickups, meaning more expense for Ed.

Couple of Galveston ex-beauts off for Coast screen tests. Usual promoters' gag, to keep the gals interested.

Louis Quince, pop amateur, new headache for Oak Cliff (suburb) little theatre. Group in red, like Dallas l. t.

New Columbia (film) shift: Harry Taylor, exec for Dallas, Okla. City, and St. Louis, splitting with Sam Moscow, Atlanta. Latter retains southern divish.

CHATTER

Pittsburgh

By Hal Cohen

Teddy Joyce back at Penn.

Cab Calloway coming to Stanley.

Joe Hiller and Eddie Klein opening new club.

Doris Robbins and Mary Lee at the Villa Royale.

Compton-Hughes rodeo at Kennywood Park until Aug. 8.

They say Mark Hellinger ran up a $1,000 hotel bill for Zieggy.

Bill Farren, the announcer, took in the Cleveland fight for KDKA.

George Seibel, critic for the "Sun-Tele," sails this week for Scandinavia.

Jerry Mayhall now doing all of Horace Heidt's straight arrangements.

Sammy Walsh has bought himself a new roadster. There ain't no depression.

Even the heat can't make Dave Pesetzki sacrifice some of his tousled mop.

T. D. Bonneville, g.m. for Shuberts here, off to Hampton, Va., to vacation.

Darrell Martin, radio scribe, is always seen with the most stunning creatures.

Earl Beadling, with the Ross Film Checking service here, transferred to Chicago.

Charlie Danver, "Post-Gazette" columnist, hasn't taken a vacation in six years.

The John "WB Booker" McGreevys are back from their honeymoon in Colorado.

Paris Inn, Chinese spot destroyed by fire few weeks ago, being rebuilt. Should open by fall.

Earl Super teaching the Metro force the fine points about that ancient Scotch pastime.

George Tyson, WB exploitation chief, and the family off to the lakes for a fortnight.

Joe Penner going from here to the Earle, Washington, for the first vaude date in his entire career.

Irving Aaronson golfed all through the torrid weather last week because he wants to drop 10 pounds.

Dick Leibert's car invention is a stop light that flashes the picture of a road hog with those words written on it.

One of the local speaks sold 12,000 glasses of beer at two bits a throw within six weeks. It's near a local daily's office.

Evelyn Hoey, suffering from trench mouth, left a Publix unit at the Stanley last week. Replaced by Nancy Decker.

Johnny Harris' swimming pool at his Crafton Heights home has become a mecca for the film and newspaper mob.

Any time Jack Pettis wants to give up band leading, he can turn golf pro. Cracks 70 consistently here on the toughest courses.

Frank Merchant, assistant m.e. of the "Post-Gazette" and formerly m.e. of the old "Sun," died last week of heat prostration. He was 57.

Brian McDonald opened last week for RKO at Madison, Wis. Plays six weeks through the midwest before returning to the Enright as m.c.

Bernie Armstrong didn't go to New York because they wanted him at the Stanley for blackouts in "Pittsburgh on Parade," and all of his skits were clipped after the first show.

Jack Simon subbing for H. M. Addison as manager of Penn while latter is on vacation. With Aldine closed, Simon fills in as relief manager all over the Loew circuit this summer.

Long Island

By Joe Wagner

New beer war on north shore.

Divorce boom in June in Queens.

Island folks purchasing many planes.

Resorts getting a swell break from the weather.

George Akerson will spend the summer at Hewlett.

The Grover A. Whalens summering at Far Rockaway.

James J. Corbett, of Bayside, is cautious about picking winners.

Earl Carpenter's band at the new restaurant in Jones Beach State Park.

L. J. Penny, of the Forest Hills "Post," wants a typewriter that can spell.

Harry Bloomfield is staging the boxing bouts at the Long Beach arena.

Nudists and near nudists are disporting themselves on all parts of the Island.

W. T. Irvine, former artist of the Brooklyn "Times," is on his way to paint the west.

T. Harold Forbes is the new publisher of the "North Shore Daily Journal," Flushing.

Resort men of the Rockaways are holding their annual party for met newshawks tonight.

Kids throughout city are nursing a faint hope, the Rockaway Chamber of Commerce wants to shorten the school term.

Members of the ork at Loew's Valencia, Jamaica, are looking for the chap who swiped a saxophone, clarinet and fife last week.

Lost kids at the Rockaways now await their parents enjoying the fruits of the lolly-pop fund made possible by the city life guards.

Forest Hills getting ready to welcome its adopted son, Cam Shipp, editor of the Forest Hills "Post," due back from Europe next week.

The Frank A. Munsey estate near Roslyn, at one time one of the most beautiful estates anywhere, is rapidly becoming a typical Island community.

Bernice and Phyllis Zittenfeld, the twins who made an unsuccessful attempt to swim the English Channel, now at Far Rockaway getting in trim for another try.

The "Press," of Jamaica, has gone in for opera. Paper will give an open-air opera July 29 at the stadium in Forest Hills for the unemployed of Queens. Maurice Frank staging.

San Antonio

By W. E. Keys

Ray Willie is back.

Marjorie Glaze to Washington.

Lester Ketner chasing copy for Muny auditorium.

Doc. Sisinger will have a med show again this season.

William L. McIntosh, manager of Hearst's "Light," little theatre head this season.

Florida Edwards, Jack's daughter, and not Anne Debrow, Ollie's daughter, was Miss S. A. in 1930.

All the boys and gals on exhibitors row, and in the exchanges, have a weekly swimming party now.

New Mexican theatre, the Progreso, indie, open. Straight film policy under management of Porfio and Juan Garza.

With three railroads offering special low fares to east, July 18-19, a rush for reservations. Most going to New York.

Begins to look like a road season here. Local backing plans to book "Admirable Chrichton," "Blossom Time," and "Student Prince."

"Chicken Stick," 15-cent novelty delicacy, made its appearance. Local backing hopes to put it over country. It's fried chicken on a stick.

Civic Opera will try to get out of the red with "Two Vagabonds," which is "Erminie" under another name. Coates Gwynne quit as director. No successor announced.

Denver

Al G. Barnes circus July 10-11.

Robert P. Scripps, Scripps-Howard, here for a day.

Empress theatre opened to show films of five old fights.

Mounted police are of the past. Horses sold at auction.

Ethel Barrymore in "School for Scandal" at the Broadway July 28-30.

Milton Franklyn m. c. at the Denver. Comes in from Publix houses in Houston.

Lou Rivers, formerly an assistant at the Tabor, made assistant manager of Loew's State, Los Angeles.

Bert Henson, publicity director at the Denver, reports the birth of a daughter. Mother and child doing nicely.

Virginia M. Roediger, Ft. Morgan, Colo., first woman grad at Yale. Specialized in costuming and stage designing. Will tour Germany this summer.

Henry E. Sachs, director of muny band, flew to Rochester, Minn., his first plane trip, to be with wife during operation. Condition not favorable.

Jerry Zigmond, local lad, recently at the Royal, Kansas City, named manager of the Paramount here, succeeding George S. Baker. Latter touring Europe with an uncle.

The mayor, fire and police chiefs have sent back their annual baseball passes. In so doing discovered that the amusement tax for the ball club had not been paid for years, so they are collecting $400 for the city from that source. Ordered police and firemen not to enter the park on their badges in future.

Salt Lake

By Phil Lasky

Lon Richardson, sports writer of "Telegram," on KDY.

Transportation to Saltair, over resort's owned electric line, for 10c. plus newspaper coupon; 5c. for children. Regular 35c. ride.

Blue Moon roadhouse pulling 'em in with Hadyn Simpson's orchestra. Floor show has Zela Darvene, Jackie Shannon, George Faye, m. c., and Delacy Sisters. All mountain resorts now open. Unknown bands at most.

Ted Coles and his 35-piece "nationally known" band flopped at Saltair. Did not complete week's engagement.

New free time telling racket striving to get some of S. L. advertising money. Call Wasatch 980, get an advertising blurb and the correct time.

Cleveland

By Glenn Pullen

Milt Crandall off for a Canadian vacation.

Henry Sanson re-opens Shore Inn roadhouse.

Jack Horwitz, former bandmaster, selling neckties.

Stubby Gordon's band moves out to Ruggles Beach.

Helen Tucker goes with Lenore Ulric's new show.

Lou Tanne's home from siege in hospital in St. Louis.

Karl Von Ei, local p. a., returns from Pittsburgh job.

Ken Thomson replaces Frank Miller at Chinese Temple.

Stock at Hanna folds. Leaves town legitless for summer.

Howard Inches leaves for New York for the umpteenth time.

Freddy Weeper set back $97 when storm ripped off top of his car.

Archie Bell, drama critic at "News," returns from Bermuda.

Lake Shore Hotel scheduled to come out of receivership shortly.

Margaret Covie is the gal who spills the scandal in "Office News."

Ed White, song composer, clicks with new tune called "Honey Baby."

Jimmie Ague returns from barnstorming tour to join WRK's staff.

Maurice Spitalny's orch. booked for Wille's, supplanting George Williams.

A. Polster, theatre owner with Community Circuit, died after long illness.

Club Miami is name of latest spot done a la ritz. Fuzzy Knight as m. c.

W. Ward Marsh, "Plain Dealer" film ed, going to catch big one in Canada.

Lillian Smith, local girl, married to Sanford Farkas, New York theatre manager.

Toni Silvestro has a new spot where he'll whistle again with his wife at piano.

Yates Williams, tuba-tooter with Em Gill, taking Chinese lessons for no visible reason.

Maxwell McRoberts, ex-local band drummer, is now associate English prof. at Georgia U.

Hayden Zook, Palace supt., doesn't boast about it, but his private weakness is saxophoning.

News is so scare that columnists are getting visiting stars to deny dizzy marriage rumors.

Reported that a theatrical reporter got his hair singed by two chorines trying to beautify him.

John Richmond, Palace doorman, awarded four-year scholarship to Carnegie Tech in plumbers' contest.

Harry Roller, who slipped into an elevator shaft, back on crutches at WHK after seven months in hospital.

Emerson Gill leaves Lotus Gardens for two-week barnstorm and then to Netherland-Plaza in Cincinnati.

Catherine Fields back at WTAM from season studying voice and violin in New York on a Juillard scholarship.

Al Wertheimer from Detroit finally opens swanky club called Shawnee. Cops allege it's a gambling joint, but can't prove it.

Graham McNamee, here for the championship fight, got big hearted when a news photographer asked for an unusual pose. Grabbing the nearest girl, he told the guy to shoot. Later he went on the warpath when he found gal was Peaches Browning, appearing here.

Oakland

By Wood Soanes

Business so-so.

Fulton stock disbanded.

Lucien Self first-nighting.

Wiliam McCurdy in town.

Myra Hubert off for New York.

Fox T & D closing after 15 years.

Fulton stock disbanded after 15 years.

John G. Fee, stage director, made house manager.

Ben Erway headed for N. Y. after month's holiday at home.

Horace Greeley in reverse. Actors trekking east for jobs.

New idea for guest stars with own troupes during summer.

George Ebey motoring to N. Y. with family, business-pleasure.

De Wolfe Hopper will start road shows at Fulton with "Pinafore".

DeWolf Hopper and his semi-amateur troupe returning to Fulton July 26 in "The Mikado."

Evertee Glass announced to direct summer session plays at U.C. with Frederick Blanchard as chief player.

"On Approval" first of summer session plays at U. of California started this week (June 30), Everett Glass directing.

Reginald Travers coming to Greek Theatre on Berkeley campus for outdoor production of "The Cardinal" in mid-July.

Eddie Duerr, former U.C. student now teaching English and drama at U of Nev. to take over U.C. little theatre next semester.

Hippodrome, Ackerman and Harris house, goes to M. L. Markowitz and gets new name, Premiere, and RCA equipment. Bill Kohler managing.

Outdoor production of "The Cardinal," a version of "Richelieu," to be given at Greek theatre on U. C. Campus by and with Reginald Travers, July 18.

Jane Bacon, widow of Frank, appeared gratis in special performance of "Pigs" at Berkeley last week to aid "The Playmakers," local amateur group.

Rearrangement in Fox publicity followed closing of the T. & D. Charles Huey goes to Grand Lake, Phil Phillips remains at Fox-Oakland, and Dorothy Reeves out.

Bronx, N. Y. C.

Henry Tufarolo writes from Harvey's Lake, Pa.

Sylvia Talmadge likes to be mistaken for one of the film Talmadges.

Lou Reis won't have anything more to do with radio, not even to listen in.

Colored dramatic troupe which went into the Apollo, in Harlem, went floppo in a week.

Invitations Harry Harris sent out for the opening of his Washington theatre were funny.

Another outdoor swimming pool. Most every Bronxite now has a swimming pool in his back yard.

Frank Fleischer, manager of the Riversides Cascades, used to be a radio crooner and boasts about it.

Chris Egan, upon leaving the Fordham after 10 years at that house, got a three-column eulogy in the local paper.

Jerry De Rosa says the winners in that Bert Frohman Word-Forming Contest better call for their prizes before he spends the money.

Old Edison studio, renamed the Audio Cinema studio, active again, D. W. Griffith filming a new picture there. Edison made the first talker at that plant 20 years ago, but conveniently forgot it.

Syracuse

By Chester Bahn

Fred Heyman, "Herald's" theatrical artist, is seeing the shows in New York this week.

Franklin H. Chase, dean of local critics, has returned to his "Journal-American" desk after another European holiday.

Robert Brown, who covered burlesque for the "Herald," is confined to his home, suffering from blood poisoning. Vacationing in New York, he stepped on a rusty nail.

Harry Wallace, Syracuse boxer, turned actor, will play Fred Cullen in United Artists' "Street Scene," he writes from the Coast. Wallace had the role in the stage production.

Edmund Mochary, stepping down as manager of Loew's State, will try the fishing at Nova Scotia before assuming his new duties as general manager of a down state independent circuit.

Sally Bates, Oswego actress, who had the lead in "Up Pops the Devil," will wed Pare Lorentz, film critic of "Judge" and the New York "Journal." Engagement announced by her mother, Mrs. Norman L. Bates. Bates family socially and financially prominent in Oswego.

Lee Duncan, seeking a successor to the ageing "Rin-Tin-Tin," has picked "Asta of Linwood," purchased from the Heraclean Kennels here. The dog, heretofore owned by Mrs. G. W. Griffin, lacks only one more three-point victory to attain a championship.

Edward F. Brieaddy, ex-Strand theatre doorman and usher, who built up a reputation as "the millionaire kid" by posing as the heir to a New York woman's $1,750,000 estate, drew 10 months in Onondaga County penitentiary after pleading guilty to a purse-snatching charge. Earlier in the year he had been sentenced to a year for forgery after his claims to riches had proved false. Governor Roosevelt commuted his first sentence after he had served a month.

Albany

By Henry Retonda

Leland cut prices from 35 to 25c top, and afternoons from 25 to 20c.

Ritz started last week with double feature pictures for summer. Top price still 35c.

State, recently opened by C. H. Buckley after extensive alterations, closed. House formerly Empire, burlesque.

Charles Smakwitz, zone manager for Warner's in Albany, called all his managers at a meeting the other day to discuss a promotion stunt which the theatres in his district are going to put on in a big way next month.

New England

Dancehall trade big.

Not one road show house open in N. E.

Robert A. Farrington, Weymouth, Mass., scribe, ill.

Surry, Mass., Playhouse starting third season with high hopes.

Humphrey O'Sullivan, founder of rubber heels, died in Lowell.

Jerry Regan managing Hotel Lee, Worcester. Aided by Fred Rhodes.

Clarence and Charles Senna, vaude, vacationing at New Bedford.

Rice Players open at Oak Bluffs, Mass. Robert Webb Lawrence director.

Earthquake drives startled patrons out of New Milford, Conn., theatre.

Float depicting old-time bar banned in July 4 parade at Springfield, Mass.

Musicians socked again by lack of community funds for band concerts this summer.

If Gilbert and Sullivan could only see the copy desk of one of the leading N. E. morning papers.

Leo and Ernest Fennessey, vaude twins, are passing the summer with their parents in Worcester.

Attleboro girl wears beach pajamas on farm. Has objecting papa arrested after he socks her.

Ray Kavanaugh, director of orchestras, passed a few days with his parents in New Bedford.

Rachel Racette gives up cashiering at Paramount theatre, North Adams, Mass., to become bride.

Ralph Emerson, editor, Ansonia, Conn., "Sentinel," dropped dead while trying to extinguish a fire in a pillow.

Adeline Asai gets divorce at Cambridge, Mass., from Raymond Asai, former manager of famous Suburban Gardens at Baltimore.

Thomas L. Aylward, for five years accountant for Charette, Inc., receives degree of bachelor of science in business administration from Boston U.

Ben Kaplan, copy desk chief on Worcester "Telegram," writes song that NBC broadcasts. It's "Southern Moon." Kaplan known to radio fans as Benny Kay.

Younger generation is deserting fashionable Newport to hit the whoopee places on the other side of the ocean. Reason given is too much mid-Victorian atmosphere.

"Happy" Frank P. McCrillis, 79, veteran minstrel and theatre manager, given testimonial performance at East Rochester, N. H., Opera House by performers he has employed for several years.

Harold H. Williamson and Minna Littman step from the New Bedford "Standard" over to the "Times" for new berths, one of which already had been taken by Albert Cook Church, former "Standard" yachting editor.

Speaking of Reno, it's a simple matter to get a divorce in Massachusetts. Just tell a sympathetic judge that your spouse whanged a skillet on your dome. Some courts even require as much as two minutes' testimony.

Toledo

Dick McGeorge

June MacCloy got her divorce.

Howard Feigley back in town.

Greyhound racing to start again.

Ray Allison wearing white ducks.

Lang Kumler considering vacation.

Paramount serving iced tea in lounge.

Avalon doing nifty biz since opening.

Grand Circuit passing up Toledo this year.

T. H. Stevens is the new manager of the Rivoli.

Jim Lonabaugh has his golf score down to a 102 now.

Emmett Callahan visiting brother Harry, New York.

Dick Roberts went to Cleveland to cover the world fliers' story.

Silver Slipper, niter, trying to struggle through the summer.

Plum Whipple trying to look like a golfer while covering the National Open.

Everybody talked golf last week, whether they knew anything about it or not.

Wally Caldwell back from Canada. Again behind the desk at the Valentine.

Gambling squad quieted down and bookies and card games flourishing again.

Some of these "coolest spots in town" are too cold. Causing comment and colds.

Dramatic stock to be tried at the Cameo this summer. Charles Smith to manage the house.

Company playing "Sweethearts" this week took vacation last week, and hired a big cottage at Lakewood.

Body of Billy Leonhardt, Jr., drowned here two weeks ago, picked up five days after accident. Father is leader of the Rivoli orchestra.

Pantheon got as good a break as any last week. Carrying Bobby Jones shorts, the Open in town, Bobby a featured spectator and the Pantheon went it in their ads.

CHATTER

Detroit

By Lee Elman

Ben Pollack on the air five times a week now.

Sid Goldie behaving all excited. Virginia Faire in town.

Miller and Ray, radio act, split. Each taking new partners.

Barney Kilbride likes to go to ball games and bet quarters.

Stan Brower of the Kentucky Colonels overcome by the heat.

Oscar Davis took his day off to go down to the Cleveland fight.

Irv Belinski is a daddy. Boy named Arnold. Dad says nix on film biz.

Lou Lipstone was in town. Locals suspect him, as he was seen carrying a fan.

Bath House Harris is about to become a father. Daddy hopes he won't become a stooge.

Winona Bowles, at the Golden Slipper, drives a big car with a Huntington, W. Va., license.

Eddie Loughton went to Lansing to play a two-week engagement and is held over for all summer.

Chas. Sloan, doorman at the Michigan, back after being out 5½ months with broken hip. Using a cane.

Myrtle Paley Platt may be here as Mrs. Nate, but she still pays her dues and slips away mornings for practice on the Wurlitzer.

A-Mike Vogel has a car. Friends say he must have made a tie-up. Lyndon Young cracked the local rags when he bought a new light suit.

Benny Ross, Sammy Clarke and Benny's ex-Vanities wife come to town every so often to see a midnight show. Toledo doesn't furnish enough excitement.

Charlie Penman went to Chi for a vacation and spent all the time giving auditions. His partner, Frank Gill, Jr. "The Fireman's Child" is all set for the big time.

Dynamic Dave Davidson, who boasts that he is the only p. a. ever bought a car by Publix only hopes that the car lasts till biz picks up. If it doesn't he may be on his feet again.

Kansas City

By Will Hughes

Gardner Wilson new p.a. for Mainstreet.

Alamo, one of oldest picture theaters in town is being converted into a garage.

Rumors Pantages and Gayety will open this fall. With and for what no one knows.

Front and lobby of the Liberty de luxed in honor of the house going first run.

Landon Laird, dramatic and picture editor of the "Star," operated on for appendicitis at Research hospital. Condition reported satisfactory.

Frank Hinson does not get his vacation in July. He slipped away Friday to Arkansas, with his minnow bucket and is now back as relief manager while Johnny McManus is driving to the coast.

Play-Mor is playing both ends against the middle. Ice skating in the winter and swimming in the summer. The new swimming pool opened Friday. Organ for the bathers too novelty. Ray Rice manager.

Loew's Midland ran a local reel of the Steuben Club. Reel was considered too long and Johnny McManus ordered cuts where he thought it would not matter. First showing of reel with cuts brought complaints. Some argument and bets on what was being shown. Called on to referee, Johnny Mc., declare the bets off as both parties were right, some having seen the picture before the cuts and the others after. Deletion restored and Steuben members satisfied.

Birmingham

By Bob Brown

Katie Smith has a new car.

John Putman on his vacation.

Martel Brett in linen these days.

Vaudefilm is packing them in at Alabama.

Rialto is going double features on first three days.

The Ham has ranked right around the top as the hottest city in the U. S.

Charlie Haug was interviewed the other day by Dolly Dalrymple—and how the adjectives flew.

Charlie Pryor's brother was drowned in the Pacific Ocean last week. He lived at Long Beach.

Pete Marzoni inquires when and how Birmingham would get Sunday shows. He should know the answer to that one.

A meeting in the governor's office July 7 will probably decide whether WAPI is to be turned over to a commercial company.

Andy Talbert to his home in Chicago for a vacation. And he drove through in this hot weather. So that leaves Joe Miller in charge at the Ritz.

Two and four bit baseball in the Southern League is being talked. Sport writers say baseball clubs should consider that everything else has come down in price.

Sunday films won in a municie election at Jasper by a vote of 312 to 276. Shows have been running on Sundays previously but a petition asking that they be closed resulted in the election.

Preview nights at Ritz aren't drawing as well as they did. The gift plan has been resorted to on a two pictures for price of one basis. Twenty passes and some article will be given away each Friday night.

Portland, Ore.

Minnie golf budding again.

Marc Bowman, back from vacation.

New practice driving course downtown cost $50,000.

Mayor Baker, ex-showman, back from Paree, says he never proposed a pipeline from Nancy to Nantucket. It was some newshawk's pipe, he claims.

Arthur Jones, one time banker and now indie exhibitor, is having his labor troubles. House, the Rivoli, just opened and in the throes of bombs, pickets etc.

Charlie Couche, Fox-Portland manager, embarked on Alaskan vacation with Mrs. Couche and party of six. They will cruise to Juneau in a 50-foot ketch. Away about a month. Charlie will unwind several feet of film of newsreel value.

Comedy sequel to the dance marathon craze was police order against kid's backyard marathons. One "walkathon" and one "sitathon" were in progress in backyards, admish 1c. and 5c.. Cops closed them, quoting child labor regulations. Juvenile managements admonished.

Those flesh kneeding articles by Sylvia in 'Liberty' mag got squawks from local press. Reason was writer quoted Mary Duncan as visiting the Pendleton (Ore.) Round Up, where she was made queen of the county fair. This state is reasonably jealous of the Pendleton show which is crack horse event attracting big names from everywhere. It never had a film celeb as head femme.

Rochester

By Don Record

Rochester Civic orchestra playing two weeks at Asbury Park.

Fred Craig, Jr., in a Loew vaude unit, is a former newspaperman.

Auditorium stock company plan fall return for 20-week season.

Clarence Harvey, vet actor, recovering from cataract operation.

Frank Skultety's orchestra playing at Hotel Manitou for the season.

Bob Johnston's orchestra open extended engagement at Sea Breeze Danceland.

Swarm of bees alighted on Capitol theatre marquee, drawing larger crowd than the show.

Leonard Riley, managing Ontario Beach Park dance hall. Musical Gems provides the rhythm.

101 Wild West coming July 10 after several years' absence. Good previous biz for Sells Floto and Ringling.

Auditorium Players scattered. Henry Wadsworth joined Charles Ritchie's stock, Lake Placid; Princess Ami de Cerami on motor trip to coast; Arthur Behrens vacationing in Winnipeg; Elsie Esmond, Lester Fuller and John Brooke to New York; William Pringle remains here; Managing Director George Kondolf preparing for fall season; Bert Lytell and Grace Mencken to read plays for New York season. Jack Wunne runs a restaurant here when not engaged in show business.

Brooklyn

By Jo Ranson

H. J. Anderson off for a rest.

Bob West two years at Fox.

Maurice Bergman has fallen arches.

Everybody's razzing Brooklyn Robins.

Henry Kohn vacationing in New Orleans.

Henry Spiegel practicing amateur photography.

Louise George recovering from infected foot.

Jimmie Chefalo, singing usher, on Par's local broadcast.

Rian James' column filled by contribs while on vacation.

Bob Weitman swamped by fraternity brothers for jobs.

Adelina Harrold Meeker got Reno divorce from Afred Meeker.

Daughter of Bill Williams, m. e., Brooklyn "Times," gets terrific sunburn.

Charlie Davis has three daughters. Third lately born in Indianapolis.

Morris Kinzler will celebrate his wedding and theatre anniversary this month.

Minneapolis

By Les Rees

Plenty to be thankful for—it's cool again.

Ann Codee and Frank Orth's two kiddies visiting parents here.

Lou Breese, on two weeks' vacation, visiting parents in Boston.

Electric fan market bullish during seven days' sizzling streak. City jobbers all sold out.

Fewest visitors ever along Film Row. Record heat kept out of town exhib away from exchanges.

Bootleggers complaining about depression hurting their biz, but booze prices don't come down.

Plenty of unemployment. Army of men storm Orpheum answering ads for ushers following service staff shakeup.

Dick Gilbert, RKO Orpheum press agent, everybody's envy in startling green suit, first ever seen here. Held up traffic first time out.

Many small-town theatres in territory cutting weekly changes from three to two and two to one to save expenses durnig hot spell.

To "Daddy Long Legs" goes credit for giving Minnesota one of biggest weeks sans stage name attraction, $34,000. In hot weather, too.

Wesley Barry here a few days en route to northern Minnesota lakes on vacation. Said in interview his "ugly looks" got him into films.

Orpheum and Minnesota performers invariably leave town with heavy tan coats of sunburn acquired at city bathing beaches and nearby fishing resorts.

Horace Heidt, here with "Californians," subbing for Lou Breese as Minnesota m. c. this week; Lou's on vacation.

Westport

By Humphrey Doulens

Walter Hampden dedicates a theatre at Norwalk this Thursday.

Harry Green is visiting Mr. and Mrs. Arch Selwyn.

Country club business only so-so.

Geraldine Farrar emerges from her retirement at Ridgefield home.

Morrie Ryskind at Alice Marchand's tavern for a few days.

Bert Lown plays return date at Roton Point July 19.

Peggy Wood and John V. A. Weaver at their Stamford home.

Helen Lowell, veteran trouper, engaged for new William Brady, Jr., show.

Opening of Lawrence Langner's country theatre a grand event.

Carl Van Vechten barged in wearing a vivid blue sports coat to watch his wife, Fania Marinoff, act.

Judith Anderson, Kay Strozzi, Theresa Helburn, Harold Pennington, Deems Taylor, Mary Blair, Mary Kennedy, Joe Plunkett, Leo Marsh, Cleon Throckmorton in the Languer audience. Henriette Wakefield of the Met. the smartest gowned woman.

Stanley Joseloff has taken over the Fine Arts theatre two nights a week for class films. Opens with "Two Hearts in Waltz Time."

Lexington, Ky.

Paris, 7,000 population, near here, has barred carnivals.

Ruth Kettenacker, 20, former chorister, made a successful parachute jump here "for the thrill."

Garner Newton, formerly with Al G. Field minstrels, has notice to report for rehearsals at Cincinnati. Show will try the road again about Sept. 1.

A dance at a church parish house is billed: "Coolest spot in town. Bring your friends. Admission 50 cents." It's cheaper than a dime a dance.

Lexington is still a good circus town. Miller's 101 Ranch packed 'em. Crowd would have been on the straw, but the show failed to provide the usual ringside cushions.

Seattle

By Dave Trepp

Jim Clemmer on vacation.

J. von Herberg back from New York.

Arctic club, swell social, threatened with padlock by federals.

Homer Gill smiles 'cause he scooped 'em on the Poughkeepsie races.

Night baseball gets 'em unless it rains. Rainy season should be over now.

Tannassi Fetterlie promoted to service superintendency for Fox houses in Seattle.

Ray Jones, theatrical rep for Foster-Kleiser, trotting plenty to keep the boards pasted up.

Looks as though the miniature golf courses in Seattle were opened by mistake this summer.

Booze having tough breaks getting into Seattle for the conventions. Several big loads knocked off.

Pearl Harris, of Fifth Avenue service staff, selected for Court of Liberty by Legion July 4 celebration.

Vic Meyers putting in No. 2 band at Rose Room, Butler hotel night club. Danny Cann m.c. at Butler. Vic's band also stays at Trianon dance hall.

Ma Kennedy, chiefly famed as the mother of Aimee MacPherson, married Preacher Hudson in Longview, Wash., the past week, now honeymooning incog in Seattle.

Vannessi, 'spite her well-known temperament, permitted her name in six-foot lights to come down at Orpheum to make way for "Talk Seattle" in booster campaign. She's smart to local sentiment.

St. Louis

Gayety, burlesque house, calls it a season.

Jack Good setting fast pace for local golfers.

Extreme heat forcing many neighborhood theatres to close.

George Hanger coming here from Oklahoma City for vacation.

W. W. Daylord, RKO divisional p.a., heading for vacationland.

George Bowser opens his short subjects theatre, the Hollywood.

Heat and depression deal Dan Cupid's record worst blow in years.

Skouras Brothers decline to stop double featuring at the Missouri. Say it's sound practice.

Tex Jestice back as special officer at RKO St. Louis, after closing of chain's house in Kansas City.

Stephen Mills says comedy roles at Muny Opera too hard work. He quits to go back to burlesque.

Richard Spamer, former "Globe-Democrat" dramatic editor, in charge of Drama Association of St. Louis with flossy title of regisseur.

Montgomery, Ala.

By Tom Hall

Goodbye miniature golf courses.

Richard Kennedy vacationing in Florida.

Willie Estes gets pilot license at local airport.

Florence Starr, vaude, home for summer months.

Sam Suggs named city manager for Publix in Bristol, Va.

Joe Wright quit the projection room to operate a sandwich shop.

Dollar day with the merchants, and what a crash the women made.

Finis was written into the annals of Montgomery boxing July 1. Thirty paid customers were on hand for a Legion bout.

Louisville

By M. W. Hall

Rainfall in city short for 16th consecutive month.

Jules Kerwin concluded his orchestral engagement at the Brown hotel June 27.

Maurice Morse, of Jules Kerwin's orchestra, arrested when he struck another machine containing two young women.

Tom Douglas (real name Thomas Jefferson Doolan), actor, from this city, being sued by British money lenders for $21,000.

Brown went dark July 4 for summer on account of bad business. Loew's and Alamo struggling. Rialto seems to be going it with vaude and films.

Louisville will see the most perfect back when the National Chiropractors' Association selects it from hundreds of contestants during their convention this week.

Optimist Club banishing word "depression" from vocabulary. Fines assessed of 25c. each time word used in meeting. What'll happen if an intellectual suggests "slump" as a synonym?

Dorothy Lord and William Janney have been added to the cast of Wright Players. Lance Davis, Sarah Keyes, Gordon Peters are among the missing. Mrs. Virginia Springer Jaap, former Fassett player, also with Wright.

Fort Wayne

Town sorry to see Paramount leave.

Midnight previews off during summer.

John Echols the new Paramount manager.

New theatre under construction at Angola.

Donna, burlesque headliner, summering here.

Reporters wearing linen knickers these hot days.

Mandarin Inn orchestra only plays week-ends now.

G. E. lands big order and recalls many employees.

Stanley Crichton, Chicago "Trib" lad, here to stay.

Tramps setting up regular camp along Maumee river.

Delight Evans, "Screenland's" editor, expected on visit.

No one knows where George Jean Nathan was born here.

Reinwald dancers giving programs at Byron sanitarium.

Junior chamber of commerce presenting historical pageant soon.

Leonard Scott, former Stuart Walker player, doing advertising.

Herbert Butterfield, former Wright director, studying in midwestern college.

Bessie K. Roberts, columnist, wants to go to Germany and write about nudist cults.

"Journal-Gazette," morning paper, went to press at 6:30 a. m. one day last week due to big bank story breaking after an all-night meeting.

NEW YORK THEATRES

"Arthur Sinclair's performance in
Old Man Murphy
is something to cheer about . . . I hadn't laughed so much since the première of 'Once in a Lifetime.' "—Walter Winchell.
FULTON West 46th St. Evgs. 8:50 Mats. Wed and Sat.

"A splendid American playwright at her best."—J. Brooks Atkinson, N. Y. Times.
JOHN GOLDEN presents
AS HUSBANDS GO
By RACHEL CROTHERS
JOHN GOLDEN Theatre, W. 58th St. Cir. 7-5678.
Evgs. 8:40. Mats. Wed. & Sat., 2:30

FRED & ADELE ASTAIRE FRANK MORGAN HELEN BRODERICK TILLY LOSCH in
THE BAND WAGON
The Perfect Revue
A grand amusement, with contagious melodies, enchantment, hilariously funny episodes which make it a spellbound revue—a hit."—Winchell, Daily Mirror.
NEW AMSTERDAM W. 42d St. Evgs. 8:50 Mts. Wed. & Sat. 2:30

BEATRICE ERNEST
LILLIE and TRUEX
THIRD LITTLE SHOW
MUSIC BOX Thea., 45 St., W. of B'way
CH. 4-6160. Evgs. 8.30. Mats. Today-Sat.

COOL
Joan CRAWFORD in
Laughing Sinners
M-G-M's Thrill Picture
Laurel & Hardy Comedy-Revue
Ted Claire, Chilton & Thomas, Milo Rome & Dunn — Bunchuk — Orch.
CAPITOL B'WAY & 51st St.
Friday—Marion Davies in "Five and Ten"

ROXY 50th St. & 7th Ave.
Earl Derr Biggers
The BLACK CAMEL
Fox Movietone Mystery Romance
with WARNER OLAND
On the Stage: "Fiesta del Toro"
"Carmen" overture—Roxy Ensemble of 250

RKO MAYFAIR B'way & 47th. Pop. Cont. Show Prices
Seductive Star of "Millie"
HELEN TWELVETREES
in
'A Woman of Experience'

PALACE 47th St. & B'way. Mats. Daily, 2.30.
Always Cool and Comfortable
BORRAH MINEVITCH
JACK McLALLEN—3 BROX SISTERS
MAURICE CALLEANO
MUSICOMEDY OF 1931
HERB WILLIAMS

58th ST. Bt. Lexington & 3d Ave. 11 a. m. to 11 p. m.
Wednesday to Friday, July 8 to 10
Double Feature
LOVER COME BACK
with BETTY BRONSON
LAWLESS WOMAN
with VERA REYNOLDS

86th ST. Cor. Lexington Ave.
Wednesday to Friday, July 8 to 10
LOVER COME BACK
with BETTY BRONSON
GUS VAN
and other RKO Acts

Inaccurate Biographies

Robert Montgomery

By Claude Binyon

Hollywood, June 26.

"I could neck you till my ears drop off," breathed the town's sassiest skirt.

Robert (Bad Boy) Montgomery, age 16, yawned and lit his pipe. Then he leaned back on the divan, took off his oxfords and went into meditation. The girl beside him appeared irritated.

"Let's go to a show," she said. Montgomery shook his head and blew smoke rings at his stockinged toes.

"Let's go for a walk," said the girl. Again Montgomery shook his head and whistled "Stumbling" between his teeth. Thoroughly aroused, the girl grabbed Bobby by the shoulders and shook him roughly.

"What's the matter with you?" she cried. "You won't neck much and you'll spend even less. Don't you ever get tired of just sitting around thinking about yourself?"

"You make me sick," muttered Montgomery. He put on his oxfords and tucked his pipe into his coat pocket. "I'm going home to my folks," he said. "At least I don't have to sit necking them all night."

"I'll sue you," threatened the girl, clenching her hands until her nails barked and bit at her palms.

"For what?" sighed Montgomery.

"For breach of promise," said the girl, triumphantly. "You promised to marry me."

"That was no promise," drawled the youth. "That was a bribe." He leered a 16-year-old leer. "Good night, Lizzie," he said.

Lizzie burned up and her charred remains were sent to her parents in Portsmouth. Montgomery consulted an older friend of his.

"Darryl," he said, "I am surfeited with life. I'm okay with women for a couple of months and then I want

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INDECENT FILM CHARGE

Vice Society After Film Handlers—One Arrested

John S. Sumner, secretary of the Suppression of Vice Society and his chief aide, Charles Bamberger, are on the warpath for indecent films that are being peddled around the main stem for stags. The operators are sending out business cards to other cities announcing that the films can be had in this city.

The first to be arrested as a forerunner of Sumner's drive was George A. Pearson, 37, accountant, of 4150 18th avenue, Brooklyn. Pearson was arrested in the office of the De Sylva footwear shop, 2nd floor of 1607 Broadway, stated Sumner. De Sylva is the theatrical shoe manufacturer but had nothing to do with Pearson.

Sumner and Bamberger went to Chief Inspector O'Brien with their information. Detective Ray Stilley was assigned. Pearson was known as "Judson Irving." The sleuth called at the De Sylva place and inquired for "Judson Irving."

Stilley stated he came from Cincinnati and had a business card from a friend who told him to get in touch with "Judson Irving" for some red hot films. "Irving" was skeptical. Stilley, posing as a jaded business man, threatened to call the deal off.

"Irving" was anxious, said Stilley. He excused himself and emerged with the film called "Dice," of 1,000 feet. Stilley examined it. He stated that "Irving" promised to get him two more like it. Stilley then explained he was a cop. Irving nearly fainted.

The cop was to pay $50 for the hire of the film. Pearson was held for Special Sessions Court. He pleaded not guilty.

ANNOYED SODA JERKER

Eddie Lombard Causes Arrest of Girl Who Had Been Drinking

"Judge, I meant no harm. Nor did I intend to disturb the slumber of Eddie," asserted Grace O'Brien, 30, hostess at the Broadmoore restaurant, she said, and living at 2838 Wellman avenue, Bronx, to Magistrate Aurelio in West Side Court when arraigned on the charge of disorderly conduct. Court suspended sentence.

William J. Hart, cop of West 68th street, arrested Grace on the complaint of Edward J. Lombard, soda jerker, 245 West 76th street. Lombard had been annoyed several times by Grace he told the court.

He declared she came to his apartment and sought to enter. He refused to permit her in and she tried several times. Finally he called the bluecoat and Grace spent the night in the West 30th street station house.

In court she said she had been drinking and was repentent.

LONDOS WINS AGAIN AS SEASON CLOSES

By JACK PULASKI

Biggest attendance for a wrestling show ever held in New York turned out at the Yankee Stadium last week when Jack Curley staged the season's final big time bout for the "American's" Milk Fund. Jim Londos, pinned Ray Steele after 75 minutes of interesting and sometimes thrilling stuff. The turnstiles clocked 35,000 present.

It marked the first time that wrestling has supplanted boxing for the Fund show. During the winter, at Madison Square Garden, the grapplers drew packed houses several times and attendance in other eastern cities attested the return to popularity of the mat game.

Introduction of college men into the professional field has meant much for wrestling and instead of a despised event it has developed into big coin. As presented at present it is a fast show with nothing barred but the strangle hold.

Fact that "patron ringside" tickets were $10 indicates the new hold wrestling has on the public. "Arena Ringside," a new one, were seats located in the stands but as they were inclined the view was okay.

Somehow there was a hunch that Steele would cop. He tried hard enough and was on the verge. Enough rough stuff without any phoney motions and maybe the match was hup and hup.

The wrestling outlook now is for a let down until autumn at which time the Garden game should resume to big money. Had Steele won it might have made the prospect brighter for Curley.

Bow Stealers

Londos defeated Steele several months ago but the Coast strong man didn't believe it. After this Stadium match Steele still complained his Adam's Apple was dislocated by Jim's winning hold a double arm lock and a half Nelson. Ray kicked with all his might to break the grip,

(Continued on page 62)

Walking Pawnshop Nelson Guilty on "Fence" Charge

Robert C. Nelson, 55, known as the "walking pawnshop" who did most of his business with racetrack touts and Broadway characters was convicted by a jury in General Sessions of receiving stolen property. He was committed to the Tombs for sentence.

Nelson was arrested on a charge of receiving two bracelets worth $3,000, part of the loot taken in a robbery of the home of Mrs. Verne Pearson at Margate, N. Y., Jan. 18, 1930. When arrested the police found over $500,000 in jewelry in several bank vaults belonging to the defendant.

At the trial it was testified Nelson's stock in trade was to visit the local racetracks in the daytime and the class night clubs in the evenings. He would always have considerable cash on hand and when one of the "boys" needed cash he would loan them money on any jewelry that might be in their possession. The police claimed he did not worry much as to how the stuff came into the possession of the borrowers.

Nelson claimed he got the bracelets from a man at the racetrack on a loan of $700.

Twenty Grand Track's Best Showman; Turfmen Say He Needs Crowds to Win

Twenty Grand, this year's winner of the Kentucky Derby and the Belmont purse, is a natural showman of the racetrack. As a spectacular performer the racetrack has never seen his equal. This colt has seized upon popular fancy and attracted more attention than any horse in years, and according to racing people the extraordinary popularity is mainly due to the spectacular manner in which Twenty Grand runs—the show that he puts on for his spectators.

He has been called the horse of the century, but Twenty Grand has been defeated fully as many times as he has won.

Grandstand Runner

"Twenty Grand is what theatrical people would call a star," said a Jockey Club official. "He is a horse of commanding and gorgeous appearance and he runs in front of the footlights. The horse never fails to win in the limelight. Every race he has won has had a spectacular finish in front of the clubhouse and grandstand. He starts slowly, keeps everyone in suspense, and in the last furlong starts to come up from the rear, and with that gigantic stride of his finishes lengths ahead. The manner in which he obliterates all the others is what the public loves to see.

"Other horses race and win but

(Continued on page 63)

DRYDEN HELD AGAIN

Served 4 Years for Forgery—5 More Indictments Against Him

Charles J. Dryden, released from Sing Sing recently after serving four years on his conviction of forgery and grand larceny was rearrested as he was about to leave the prison on warrants issued on five additional indictments found against him four years ago. He was arraigned Friday in General Sessions and committed to the Tombs to await trial.

Dryden, with William Roedel, former elevator operator in the Capitol theatre building and Edward J. May, private detective, were arrested in 1927 after Dryden had forged checks amounting to $156,000. The money was collected from three different banks. On Dryden's first trial he was revealed as the scratch man and master mind of the big deal. Roedel and May turned State's evidence and both were freed under suspended sentence.

Dryden concocted the idea of obtaining the signatures of Charles Stern, assistant treasurer and I. Mills, vice-president of the Moredall Realty Co., owner of the Capitol theatre with offices in that building. He induced Roedel to get into the realty office, steal papers containing the officers' signatures and also several blank checks. These were made out for various amounts, it was claimed, by Dryden and subsequently cashed. The money has never been recovered, although insurance companies made good to the Moredall company.

Mrs. Irving Apologizes Dramatically in Court

After profusely apologizinz in West Side Court to Mrs. Elizabeth Wendel, wife of City Court Justice Louis Wendel, after she had been convicted of disorderly conduct, Mrs. Elizabeth Irving, 36, of the Hotel Mayflower, received a suspended sentence from Magistrate Goldstein.

Just before announcing his verdict, Magistrate Goldstein stated, "I wouldn't want you to be angry at me. You are a woman who is temperamental."

Mrs. Irving arose and dramatically made her apology. Mrs. Wendel, gobd looking and a woman of refinement, never batted an eye while Mrs. Irving apologized.

When the Court announced the verdict Mrs. Irving shrieked, "I didn't strike Mrs. Wendel."

Mrs. Irving stated that she was known as Beth Wallermayer. Her husband is a business man of Washington, D. C. Mrs. Irving was arrested at the Mayflower by Warrant Officer Tom Nihill of West Side Court. Magistrate Goldstein issued the warrant. The defendant was taken to court and paroled. The next day she had a hearing.

Fuss in a Street Car

Mrs. Wendel charged that she was roundly abused and struck with an umbrella by Mrs. Irving in a Broadway surface car on May 25. The jurist's wife was confined to her bed and had to be attended by a physician. She was unable to locate Mrs. Irving until recently.

Mrs. Wendel stated she had subleased an apartment to Ricordo Gradwell, clubman. When Gradwell died he left Mrs. Irving $43,000, it is reported. The apartment had been damaged. Mrs. Wendel sued the estate and recovered $52 damages, she said.

This piqued Mrs. Irving. Mrs. Wendel asserted. The latter charged the assault was unprovoked. Mrs. Wendel had two witnesses who bore out her story of the assault which Mrs. Irving denied.

Mrs. Wendel resides at 100 Central Park South.

Fiesta's Picture Night

Los Angeles, July 6.

Motion picture night of the Fiesta of Los Angeles in September will be staged by Fanchon & Marco.

The producers' association was originally requested by the committee organizing the civic fete to take care of the picture angle, but figured it too much grief.

Talent will be contributed by the studios and will be fitted into it.

Carnival Men Charged With Possessing Dope

Detective James Kissane of the Safe and Loft Squad of Police Headquarters seized two men and a quantity of alleged drugs in a raid in an apartment on 46th street near Broadway. The men gave their names as Leo Tobin, carnival worker, 22, of 111 West 46th street, and Dominick Cioffone, 28, ticket man at carnivals and who gave his address as 2132 West 10th street, Brooklyn.

Kissane was seeking safe blowers. His steer led him to the flat where the defendants were arrested. When he stepped in the apartment he covered the pair and began a search for tools, he asserted.

Instead, he found seven "toys" of opium, a quantity of "yen shee," an opium pipe and a lamp concealed in a closet.

He took the contraband to the West 47th street station with the prisoners. They pleaded not guilty in West Side Court before Magistrate Thomas Aurelio, and will have a hearing in Special Sessions.

Joe Mulholland Pinched Again Over Race Betting

Joe Mulholland (Fingers Mulholland), bookie on West 47th street, holds the record as the most oft arrested bookie in the business, was "bagged" again when sleuths from Chief Inspector O'Brien's staff raided Mulholland's establishment on West 48th street.

Members of the Friars witnessed the raid across the street. Joe's place, known as a floating poolroom, was on the fourth floor of a five-story building. When the cops entered the customers sought to escape by a rear entrance but were halted by the sight of the coppers' guns.

More than 35 tired business men were in Mul's place. They were absorbed in charts and other racing material in the room.

The patrons were made to identfy themselves. Their names were taken and placed on the records of the Inspector of the District. The sleuths then chased the players.

A phone constantly ringing was ripped out and together with the charts and countless "play" slips were taken with Mulholland and another of his staff to West 47th street station house, where Moe Lang bailed them out.

In West Side Court, John McGowan, assistant district attorney, asked that they be held for trial on two charges—keeping and maintaining a place for gambling and accepting bets on the ponies. They were held by Magistrate Aurelio for trial.

Round the Square

Week-End Cruises and Class

Week-end cruises inaugurated by several steamship lines are undergoing innovations and changes.

It has been found necessary to keep up the class standard of those voyaging to sell a tourist class ticket as well as a first class ticket. "Leviathan" starts with this idea early in July.

Hitherto accommodations though varying in price allowed all passengers the run of the boats. As the majority of the tickets were of the lower cost, the majority of passengers consisted of an excursionist class who, allowed same privileges as other passengers, tended to lower the standard of cruises and keep away the better paying passenger.

Drinking has decreased considerably on all the week-end cruise boats since as a novelty the drinking end was first thought of. On some of the boats where a less elite class abounded, it is said that upon their return to port, they resembled the remnants of a picnic ground.

They're Baked

A doughnut spiel will replace the cigarette making ballyhoo in Times Square July 6. Lucky Strike vacates the Walter Reade corner adjoining the Astor theatre, with the $80,000 a year rental assumed by the Mayflower Doughnut Co.

Lucky Strike will devote its main plugging now to the air.

It Didn't

Cornelius Vanderbilt, Jr., writes a weekly letter to the Beverly Hills (Calif) "Script." In the last issue were his observations from Reno, written before but published after the Peter Arno jam. Among other things, he said:

"Now that the ice is broken murders will be the outdoor sport this summer....I predict that within 60 days the nation will be in for a grand shock....It has now turned out that Pete Arno and Manny Sherwin are here to write a musical for Broadway next year. It ought to be a hit, for these boys are missing nothing....Let me beg you again to come see us 'ere it's too late. I repeat, it can't last."

Taxi Ad Device

A New York taxicab company has spotted automatic advertisers in all its machines which number 1,000. Transport firm, of course, gets paid for the installation.

Device is spotted above the windshield on the right hand side facing the passenger and carries around 23 cards, about 10x5 in size, which continually change by lapping over on each other. Mechanically it works on the same principal as a windshield wiper.

Sinclair Lewis and Gray Derbies

Sinclair Lewis may know Main Street but not Broadway.

The Nobel Prize winner recently put on his thinking cap and envisioned New York's Main Street, in a recent magazine release, as a county fair, frequented by "impossible people—tight-mouthed men, with gray derbies concealing their eyes, standing in snarling conferences."

Broadway knows many kinds of derbies—black, brown, gilt and Kentucky, but of gray derbies it has been innocent these 25 years.

Gray derbies passed out of style, according to the hatterers of Broadway, two decades ago. Nowadays they are rarities maintained by a conscientious gents' milliner to meet the scant demand for old-fashioned fastidious customers. Sale of four in a year is phenomenal.

"They're queer birds," he remarked reminiscently. "I don't know where they come from or where they go when they leave my store, but I never see their kind around Broadway. My guess is that they're retired carnival men, managers of defunct stock companies or aged bon vivants who want to look different."

Going Places

By Cecelia Ager

Harmony at Peak

Brox Sisters are giving object lessons at the Palace this week on how to get somewhere in the girl harmonizing. business. They believe, sensibly, that appearance is just as important as pleasantly blended voices. Basis of their system is exact similarity in costume detail. Result, the three merge into one perfect unit.

Three pink tulle long skirted dresses, ruffles picoted in silver thread, three pink satin fitted bodices, three tulle cape collars, the costumes adapted to their varying sizes so that they attain the identical line on each sister. They don't stop with costume alikeness; they go beyond. That's where their superiority begins. Accessories, coiffures and gestures, become carefully worked out counterparts with the show-wise Brox Sisters. Not a single unmatched rosebud, not a lone independent bracelet is permitted to crash the picture. When they do an imitation in their act, they all take part simultaneously. Harmony isn't only a matter of tones, say they.

In Harry Carroll's Musicomedy Ina Ray shows, by the style of her crispiy mastered tap dancing, her smart black chiffon accordion-pleated pajamas with the white rhinestone round yoke, her snub nosed gamin face framed with a short straight blonde bob, that she has ideas of her own even for such a little girl. Dorothy Dixon makes comedy out of her long gangling arms and loose hung long legs. When learning how not to look out at the audience for approbation she'll be surprised at all the approbation she'll get.

Jack McLallen's Sarah has a new white lace dress this time, made with a skirt of little ruffles. Whole bill can be proud of the looks and performances of its women.

Sparish Flavor At Paramount

There's a nice unity about the Paramount stage show this week. It starts in one of the Spanishy countries and it stays there. Even the comedy adapts itself to the Spanish flavor. Sets are characteristically simple. And it's easy as pie for the costume designer. Full ruffled skirts, a mantilla, peasant high headdresses make plenty Spain or Mexico to justify the title "Rio Rosa."

Vera Kingston, a singer in high regard with Paramount audiences, starts off on a balcony in Spain dressed in bouffant white lace and a silken lace mantilla. The Bobby Sanford girls, shooting off cap pistols in time to the music, bound on as musical comedy cowgirls. That means short white trunks, short white boleros, great big white Stetsons and white leather boots. The pistol shots punctuate their stepping with splendid effect, so well in fact that they haven't found a way to top it for the finish of their routine. Enrica proves that she can talk as well as dance. In chartreuse satin princesse, she's a little nondescript, until she is whirled about by her partner braced with only one hand. That stunt gives its leisurely preface great importance.

The girls, now dressed Spanish, come on half gay Spanish caballeros, half demure Spanish maidens. The long black high waisted tights of the caballeros and their exaggeratedly wide yellow ruffled sleeves, topped with black sombreros, form striking stage costumes.

New Femme in "Girl Habit"

"The Girl Habit" won't make the two new women in the cast a habit

(Continued on page 63)

The Parisian Front

By Christine Diemer

Paris, June 26.

Grande Semaine and the Marathon Dance began over here almost simultaneously. One is brilliant, the other depressing. The Grand Semaine (meaning in American, Big Week) is the June event which magnetizes back to Paris from resorts the most elegant society of the monde as well as the most successful and well-known of the demi-monde.

Monday the Grand Steeplechase took place in Auteuil (just outside the city limits) and it was difficult to judge which took first place in showmanship, the women or the horses.

Those cute little ridiculous hats were seen everywhere, while the big garden variety came limping in second as far as popularity goes. The event instead of being a mass of gay colors, as one would suppose from the weather was almost sober. Black and white has a standing appeal to the very smart woman that printed and flowered chiffons never had. Probably the reason is because black and white combinations are harder to wear, easier to resist by women of limited incomes, and impossible to combine strikingly in cheap materials. Anyway it stood out very superiorly at Auteuil.

Mrs. Graham Fair Vanderbilt caught the eye thus garbed, and Mrs. Rutherford Stuyvesant did the same in a gorgeous white chiffon dress with one of those seductive, to the hip jackets in black velvet. This was all topped by a black velvet hat. Dorothy Duveen was there with her fiancee, Mr. William Garthwaite; Mrs. Reginald Fellowes, Mrs. Andre Lord, Count and Countess de Castellane, and so on and so on.

Snooty

Monseigneurs, Paris' most expensive night club, has closed. It does every season at this time of the year, being too snooty even to want any noisy, boisterous tourist trade.

Everything about Monseigneurs is the acme of quiet and refinement. The jazz orchestra is so trained that it can get through even "The Petnut Vendor" as calmly as a well-rythymned church hymn.

Drag Day

The Bois de Boulogne will be another clothes contest with the horses taking second place. It's Drag Day and one of the climaxes of the Grande Semaine. In between there have been lots of private teas, receptions, luncheons and dinners, as well as all the meets and polo matches. Paris dressmakers also get a good break this week, especially with their fashion parades, which they deftly throw in between hippic events. Summing it all up, and not trying to pun, the annual Grand Semaine is the biggest and best clothes horse of the Parisian season.

Marathoners

The Marathon dance, taking place at one of the indoor circuses, is now approaching its 300th hour. Dragging themselves around by each other the couples were down to nine and a half in number yesterday, having started with 40. The half is a dreary youth whose partner fainted on him the night before. He is allowed to shuffle along by himself for 4 hours more in the hope that some man will pass out and he can grab off the free girl.

None of the American girls who started in the contest have endured. Two big men from Texas continue.

A French Debate

The Club Faubourg had one of its famous dinners and debates. The dinner doesn't matter, but the debate was great. Paul Morand was the chief speaker and the subject was the Dreyfus case. A persistent alarm clock timed the speakers.

If you have ever been to a French debate, you'll know right off that the Dreyfus case was never mentioned, nor did anyone pay any attention to the alarm clock.

One guess as to what they did argue about. Right: love and women.

Whether the women of 1900 are better at It than the women of 1931. You can see that they at least stuck to the Dreyfus period in part anyway. It would be real nice now to tell you what decision was reached, if that had ever happened.

The French debates are marvels of spice and wit and length (especially on the subject of love and women), but no one is ever vulgar enough to hit the point on the head. Then, too, the question was a bit one sided. All the speakers were better versed in the romance of 1900 than 1931. Greybeards spoke tremblingly, but with relish and detail, why the women were better then than now; and slightly ancient women explained why they were sure the best days had gone forever.

One prominent French literary lady said frankly that unless women took to wearing more and more clothes love would become less and less complicated and finally too precipitate to be any fun.

There was no nudist there to gainsay this statement, but there was a very mannish individual of the epoch 1900, with a square hair line in the back, shaved neck and noticeable moustache who declared roundly that love would always be the same. She should have known, she was a doctor and had obviously never bothered about clothes. No one who wore such an unmistakable tailor made.

The final tid bit of the evening was a Ukranian singer, who with no help at all but a thin voiced ukelele, sang songs typical of strange countries, and in the language of those countries. She was really remarkable. She's coming to America soon, and if she does, go to hear her. Her name is Sonia Verbitsky. She sings in Rumanian, Japanese, Hawaiian, Norwegian—anything at all. She can even hum in Icelandese. And if you don't think that's hard try it.

Helen and "The Well"

The "Well of Loneliness" is still plodding on. Wilette Kershaw is doing Stephen, as usual, but there is an extra added attraction this season, society girl doing a good part in it, too. Her name is Helen Glenn, who came out at the Copley Plaza in 1927. Soon afterward she married a Harvard man, Benjamin Applet n Hunneman, and soon after that divorced him.

Unrest tore at her soul, which society could not appease, so she became an actress, to the horror of all, of course. She has at last found peace, or says she has, anyway, in emoting nightly as Mary in "The Well." She loves the stage, and also likes feeling she is the protegee of Wilette herself, who dared to adapt, produce and act in "The Well of Loneliness."

Girls and Color

Hollywood, July 6.

Coast color men say the fate of color in films is up to the girls. They found that of the fans writing to studios for color films more than 75% were women.

The boys assign this to the clothes angle.

COAST GIRLS FOUND B'WAY NOT WIDE OPEN

The eastern invasion by western girls who came to New York last season to make names for themselves in legit, turned out a complete flop from every angle.

The first batch of girls imported from Hollywood was under Ruth Selwyn's direction. She picked them for her show, "9:15 Revue." It was a bust.

Somehow efforts to get all the girls placed proved futile and one by one they wended their way back. One of the last to get away from Broadway was Dottie Davis. She returned to the Mack Sennett beaut staff.

Another outfit came in on spec. It didn't take long for them to learn that musical jobs were not as abundant as believed on the coast.

MARRIAGES

Loretta McMenimen to Thomas A. Kelly at Lowell, Mass., June 28. Groom is assistant city manager Par-Publix houses in Woonsocket, R. I.

Jack Clymer, Universal writer, to Lisette Fairbairn, non-pro, in Hollywood, Cal., June 26.

Mary Louise Lawson (non-pro), Salt Lake City, to Ferd Schaefer, musician, in Los Angeles, May 20.

BIRTHS

Mr. and Mrs. Lawrence J. Walsh, a son, in New York, June 29. Father former chief usher at George White's Apollo theatre.

Mr. and Mrs. Charlie Davis, daughter, last week in Indianapolis. Father is the Publix m. c.

Mr. and Mrs. Larry Walsh, at their home in L. I. City, son. Father is chief usher at the Apollo, New York.

When It's Melting Time in Calif.

By Grace Green

Hollywood, July 4.

Local papers front page how hot it is in New York and Chicago, but one doesn't have to read to find out how hot it really is here. Maybe that's the reason the papers prefer to kid themselves that it's hot everywhere but in southern California.

Walking Right In

It's wide open beach season right now. If you want to know how many unsuspected friends and acquaintances you have, all you do is rent or let anybody know you have a key to a beach bungalow. How they move in on you!

At one weekend party almost everybody knew everybody else but the host and hostess. One of them just invited a dozen people to come down to such-and-such number Malibu Beach. It doesn't take long to learn that whenever you invite a dozen add on at least 50%; and if you're any sort of a celeb, there's no telling how many will crash the gate. No wonder they have those conspicuous shingles: "For INVITED Guests Only."

They do say there's a peculiar bunch at the beaches this season. Some whom you'd never suspect had the means are taking over the houses of others who either frankly favor the idea of collecting $4,000 rental for the season or who want to "get away from it all."

Swimming Suits

Nothing much new in swimming-suit styles excepting that the girls are taking the cue from the boys as regards a minimum of beach wearing apparel. All the suits are backless, with ample space showing between the waistline and the skimpy brassiere. The boys, of course, only wear trunks excepting at the more public beaches where they are as proper as at Atlantic City.

The F&M Institution

When one sees a Fanchon & Marco Idea, one would have a deeper regard for them if they knew of the machinery behind them; how they are turned out in the giant studios.

The costume rooms; the carpenter shops where the scenery is built, while the girls are being schooled in the five large rehearsal halls, and everything else combined with the booking, creation and presentation of these units, is now all under one roof at the elaborate new Sunset Boulevard studios, just around the corner from the Fox lot on Western avenue.

For the girls, the tricky costume designs done on the spot; the hundreds of new and old costumes; the clever manner of dyeing and refurbishing old costumes for new units, etc., certainly indicates how these Fanchon & Marco shows have become big business.

And the way Groucho Marx took Mayor Porter over the hurdles at the F&M opening still has everybody talking. Groucho made a stooge out of the first citizen of Los Angeles—yeppa, he's the same bozo who didn't know enough to raise a glass of wine to his lips in France and not mention that he's a teetotler.

Bad Taste

The main thing that struck a woman seeing the Writers' Club last bill was the general weakness of the sketches. Only one bright sketch was a distasteful playlet titled "Ladies' Room." On top of that the nasty climax about a les-

(Continued on page 50)

Uncommon Chatter

By Ruth Morris

Glorified "Follies" Girls on Parade

Let younger producers worry their heads over original ideas for tasteful, intimate revues; Florenz Ziegfeld is content to remain the glorifier of American womanhood. With profligate hand he dives down into his own bag of tricks to recreate the national institution that is the "Follies."

The 1931 version establishes old time technique with opening chorus instruction—rendered without the trace of a snicker—to "Bring on the Follies Girls"; a hand-picked beauty crop, makeups smooth, coiffures carefully arranged and gleaming with brilliantine, arms and legs whitened into glamorous fragility. They recite no saucy lyrics derived from the foibles of musical comedy, since the only exposure unnecessary to lovely ladies is that of a sense of humor. Their job is to pose prettily in ravishing pink tulle, Leghorne hats, dangled from their wrists by satin ribbons, discharging a shower of tiny pink blossoms.

It has its "Legend of the Islands," a parade of magnificently plumed head-dresses and the occasional wisps of material that pass as costumes. It tries half heartedly to satirize show girl processions, but the mannequins programed as "Miss Whisk Broom," "Miss Scrubbing Brush," "Miss Floor Mop," et al, are conscious only of their loveliness in imaginative Harkrider costumes. It has a host of gorgeous evening gowns, each worthy of taking center stage instead of being sprinkled carelessly about backgrounds. A dancing chorus works gaily, precisely, to increase the tempo of audience applause. Long before out-of-towners try to buy seats they will have heard about the military tactics of the Buckingham Palace Kilties. The number, except for the exciting skirl of bagpipes and the novelty of tartaned costumes, starts as any other stage drill but tightens suddenly and becomes as thrilling as the actual trooping of the colors.

The numbers of the Rasch girls are in the spirit of modern presentation, being abstract impressions of dance rhythms. "Fandango-Bolero" is a compilation of Spanish and Cuban motifs, unified and miraculously inoffensive, possibly because of distinguished accompaniment and costumes, and the softening offices of dull lights that melt into back-drapes of beige satin. "Illusion in White" depends on the breath-taking beauty of white feathered trains swirling against a cyclorama flooded with blue light.

Three numbers profit by the warmth of Ruth Etting's voice and her calm, unaffected way of singing a song for all there is in it—for more than there's in it, judging by the reception of the mediocre plaint of a Cigarette Vendor, concluding with a ludicrous attempt at dramatics. Her costume is a black satin uniform, abbreviated at the thighs to expose slim legs that Mr. Ziegfeld blesses with sheerest black hose.

Helen Morgan's entrance applause may have been half-welcome, half-reaction to her radiant appearance in a glove fitting gown of brilliant gold leaf, sweeping the stage with a deep band of red fox. Her second gown is in transparent velvet, rich silver fox collar accentuating broad shoulders and modishly slim hips. Her best contribution is "I'm With You," in duo with Harry Richman, though she enacts proficiently a series of sketches, only one of which is worthy of the costly production given all.

Mitzi Mayfair, who recently astounded Palace audiences with her ability to work amazing contortions into legitimate dances, is the only member of the cast whose appearance is not up to the Ziegfeld standard. A long bob, tightly waved, frames her face unbecomingly, and her first costume is no better nor worse than anything she might have carried in vaudeville. A long skirt of white tulle over flesh is more becoming, its bodice still too long for a torso distinctly that of a contortion dancer.

Reri came all the way from the South Seas, via the publicity route, to be submerged by a production that is overboard in personalities. Her brief South Sea pantomime and cooch are unimpressive after the Rasch and chorus maidens have wiggled their ways in and out of writhing routines. Dorothy Dell's manner is a bit harsh for the bawdy little song she sings at a pent-house party, Ethel Borden delivers an excellent imi-

(Continued on page 63)

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Item reprinted from "Mirror" appearing in this column relative to supposed suicide attempt of Dorothy Appleby, alleged to have been based on imagination. Miss Appleby went into the lake on a bet in presence of 10 witnesses, which disproves suicide theory, it was claimed. "Mirror" reporter got the wrong angle on report. "Mirror" retracted story.

Lester Allen will be featured with Dennis King in the musical "Casanova," which Billy Grady is preparing for early fall showing.

Rudolph Friml is writing the music.

Two Reno splits made possible marriage of Richard H. Hoyt, banker, of Hayden-Stone, to Mrs. Martha Nelson Doubleday, lately divorced wife of Nelson Doubleday, of Doubleday-Doran. Ceremony June 29, in Reno.

J. T. McCoy enjoined by Supreme Court from broadcasting stock sales talks. Bucketing of orders thus obtained alleged. McCoy has been on air more than year.

Alexander Wolcott back from China.

Viola Tree explains she quit "Follies" because she was not allowed to ride an elephant.

Staten and McKay will produce "Free Women," by Carl Glick.

Eighteen years ago a circus train was wrecked near Pachuca, Mexico. Three tigers, one male and two females, escaped. Their progeny still raiding nearby country, often killing cattle. Recently on a rampage, but no hunt.

Only Saturday matinee of "Wooden Soldier" was $11 take.

Attempted hold-up of 60 diners in Peiping restaurant, Hotel Almac, foiled by police who arrested two men, June 30.

Earl Carroll has bought lease of small stores on either side of entrance to his theatre and will enlarge lobby.

Luna Park, Coney Island, admitting children for three cents this week.

Mrs. Sidonia Steel suing her husband, John Steel, tenor for $30,000 back alimony. Divorced in 1926 and Steel was ordered to pay $250 weekly.

Marguerite Norris, showgirl, sister of Harry Stein, charged with murder of Violet Gordon, provided him with alibi, declaring he took her to theatre on the night of the murder.

Ed Wynn's new musical to be called "Laugh Parade."

Chas. Le Maire and Vincent Minneli to design "Vanities" costumes.

Ethel Norris, of "Crazy Quilt," doubling on Calais roof.

Herman Leib writing a play based on Vi Gordon Murder.

Mme. Matzenauer, of the Metropolitan opera, failed to defend suit brought by former governess of her daughter. Judgment in default for $5,345, claimed as back salary.

George A. Lamb, Boston, gathered by P. O. Inspectors for alleged stock swindle in colored talker film. Held in $5,000.

Julius' famous cafe in the Village raided.

Martin Johnsons back from Africa with more film, baby gorilla and other zoo features.

"Venetian," by Clifford Pax, to be opened by Shuberts Sept. 20.

George W. Goeke, husband of Beatrice George, radio singer, held in Trenton for alleged embezzlement of $12,000 from Standard Supply and Equipment Co., of which he was treasurer.

Federal Trade Commission issues order that all radio sets must be advertised as with or without tubes.

Ned Wayburn, Jr., son of famous dancing instructor, going into the real estate business.

Edgar Selwyn quits pictures for stage production. Two fall productions, his own "Prejudice" and "The Lady Is Tired," by Frances Marion, scenarist.

Jean Hersholt in town on business as chairman of the Danish Olympic Games Committee.

Mrs. Dorothy K. Earl resigns as pres. of Actors' Fund Matinee Club, which she founded two years ago.

H. Clay Blaney will do "The Green Talon," mystery play by Bernard J. McOwen in October. Associated with Harry E. Humphrey.

George B. Burton leaves Equity to cast for Arch Selwyn.

Italian made picture banned in Paterson High School on allegation it was Fascist propaganda. Ostensibly a lectured scenic.

Charlotte Wynters, of "A Regular Guy," injured in a quarrel scene with Glenn Hunter, rupturing a blood vessel in her neck.

Prince Mohammed Ali Ibrahim Bey, cousin of King Fuad, at the St. Moritz. Eileen Wenzel, show girl, admits she's the reason, but denies engagement.

Joseph Seiden, of Judea Films, back from Europe. Announced heavy production program.

Fanny Todd Mitchell in Reno to slough Leon Leonidoff, ballet master at Roxy. Alleges cruel treatment when she objected to his attentions to Florence Rogge. Claims he bit her on arms and legs, pounded, scratched and choked her.

Dorothy Barton, night club entertainer, married to Duncan Martin, Jr., son of mine owner. Met him at a prize fight.

Maxine Lewis quits pictures to take lead in Ed Wynn musical.

Mary Duncan to return to stage in Selwyn's "Defiance."

Lambs gave benefit performance for Memorial Fund at Atlantic Beach Club July 4.

Robert C. Lee, back from Russia, reports that lecture and demonstration on use of gas masks formed part of grand opera performance he attended. Soviet preparing for attack by capitalistic nations.

Tiffany Thayer, best seller author, asserts it is only the burnt cork that keeps him from going back to minstrelsy.

Mrs. Evelyn Lacy Davis, who picked Helen Morgan and Peggy Joyce as co-respondents, in the news again. Caused arrest of a private detective who she believed was trailing her.

Mrs. Mildred Avery Arnold denies she is about to free her husband of bigamy charge via divorce route. Lt. Leslie Arnold, former army aviator, married Priscilla Dean, picture actress, after Arizona divorce which Mrs. Arnold later had set aside by Supreme Court of Georgia. Says she is not going to split.

Bogota (S. A.), picture theatres cutting admission rates. Public on strike against prevailing prices. Managers have just beaten bill introduced by musicians, requiring orchestra of 12 pieces at each showing.

Mary Garden suing a Paris perfumer. She permitted him to name one perfume after her and claims he renamed everything but the shop.

In the West Side Court Saturday (4), Paul Menzen, motion picture photographer of Philadelphia, was held on a grand larceny charge preferred by Hans Von Fraunhofer, pres of United Film Industries, of 535 5th Ave.

Part of a complicated scrap over stock in a color process in which Menzen charges Von Fraunhofer with holding up stock in return for $900 paid him. Latter retaliates with the charge that Menzen has illegal possession of 62 shares of stock valued at $8,050.

Von Fraunhofer charges whole thing to wrest the secrets of the process from him.

Plot alleged to kidnap Frank A. Keeney, retired theatre owner.

Irene Biller, Hungarian comic opera favorite, here for a visit.

Portugal presents Adolph Zukor with Grand Cross of Order of Santiago. Second decoration within fortnight.

Tito Schipa announces in Montevideo that he is returning to N. Y. to play Napoleon in a talking picture.

Evelyn Wilson, once with "Scandals," missing. Previously complained she was being followed by men. May be publicity gag.

Johnny Walker opens "All Women Are" at Asbury Park, Monday (13).

Mabelle Gilman Corey nursing new beauty fad. "Be nude in steam. Slogan. No diet. Just boil.

Convict ship, now exhibiting here, working nifty press gag. Defies escape artists to break out of ship devices. Society of Am. Magicians accept defi. Plenty space all papers.

Eddie Mann, formerly stage director for Belasco, secretly married to Marie Caprice, of Caprice Sisters.

LOS ANGELES

Josephine Whittell, actress, divorced from Robert Warwick, who later married Stella Larrimore, is here visiting with the Warwicks.

Walt Disney, creator of "Mickey Mouse," taken to Good Samaritan hospital for an emergency throat operation.

Bela Lugosi took oath of allegiance as an American citizen, renouncing both Hungary and Rumania. Born in Hungary, he's not sure who town now belongs to.

H. H. Van Loan, writer, cited to appear before Superior Judge Dudley Valentine July 8 to show why he shouldn't be held in contempt of court for failure to pay Mrs. Gertrude Van Loan $175 monthly alimony.

Thomas De Voe, father of Daisy De Voe, former sec. to Clara Bow and herself in jail, paroled from San Quentin.

Ralph Paduls and his wife were arrested while alleged to be trying to bribe Antionette Bach, actress, from giving testimony in trial of Jack Warren on morals charges.

Buck Jones sued for breach of contract by Grace Gobish, agent for Edward Small agency. Charges $9,573 overdue commissions.

John J. Mescall, cameraman, sued for divorce by Mrs. Florence Mescall, alleging that he berated her and accused her falsely of going out with other men. She asks $500 per month alimony and custody of their seven-year-old son.

Elsie Janis refused to affirm or deny rumors of her engagement to Gilbert Wilson, film actor.

Claudia Dell in bed with minor illness.

John McCormick, ex-film producer, in Honolulu denied he contemplates divorce from Mrs. Janet Gatty McCormick as reported previously.

After six years of prohibition, city council adopted an ordinance to allow smoking in balconies and mezzanine floors of theatres of class A construction by vote of 10 to 5. Ban was placed when Loew's State opened and announced smoking in its balcony.

Brush fire in the Hollywood hills endangers homes of Marguerite de la Motte and others, but fire companies brought flames under control.

Lady June Inverclyde, who recently obtained a Reno divorce from Lord Inverclyde on cruelty grounds, confirmed rumors that she would marry Lothar Mendes, film director and former husband of Dorothy Mackaill.

Beverly Hills home of Mrs. Helen L. Gibson, former wife of Hoot Gibson, auctioned off and bought by Minneapolis investment broker.

Mildred Dalzell, film actress, is suing Sandy Roth, Metro assistant director, for $100,000 damages alleged incurred when Roth's car, in which she was riding, crashed.

Edmund B. Noonan, 22-year-old brother of Sally O'Neill and Molly O'Day, out on $100 bail on battery charges after socking Deputy Sheriff H. F. Skouland in argument over Skouland's driving at a Hollywood intersection.

Mrs. Louis B. Mayer sworn in as member of Juvenile court probation board.

Mrs. Esther Muir Enos filed suit for divorce from William Berkeley Enos, dance director at United Artist studio and known as Busby Berkeley. Desertion alleged.

Schools of today have the duty of teaching young people to select and appreciate good motion pictures and radio entertainment as well as the duty to guide them toward good books, Edward C. Broome, super. of Philadelphia schools, told the National Education Association meet. Time away from school has the biggest effect in habits, he said.

Dominos, western edition of the New York Twelfth Night Club and a femme Friars, plan a new clubhouse at the former Dustin Farnum home, also a theatre and tent show there.

Former Eugenia Bankhead, sister of Tallulah, married for the sixth time, this occasion to Edward Ennis White, New York broker, at Agua Caliente.

Loretta Young filed suit against Grant Withers for divorce here on charge of non-support. Action anticipated locally for some time.

Hobart Henley, director, filed suit for $7,000 back pay from Warners. Says he was laid off for two weeks when he should have been paid.

Daisy De Voe is carrying her fight, to escape serving an 18-month jail sentence for theft of $800 from Clara Bow, to the Supreme Court.

Clara Bow in town for a week of visits with the dentist.

Bert Shipman, cameraman, and Ralph Hodge, grip, were injured during shooting of a United Artists picture in Beverly Hills when Westley Wall's car ploughed into the camera truck. Wall released on bail on reckless driving charge.

Lola Lane's suit to break her contract with Jerry Mayer, agent, was called off.

Katherine McDonald Holmes, former picture star, sued for separate maintenance and custody of an 18-months-old daughter from Christian R. Holmes, wealthy Montecito resident. Mrs. Holmes was in the Cottage hospital, Santa Barbara, with a fractured shoulder and her husband was at home under care of physicians. She charged extreme cruelty.

Edward Norman, former San Francisco theatre manager, left for Providence, R. I., to collect $1,000,000 left him by his uncle, a French financier.

New officers of the Motion Picture Relief fund are Conrad Nagel, pres., replacing Jack Warner; Ronald Colman, Mary Pickford, Will H. Hays, Harley L. Clarke and Mike Levee.

Jeanne Helbling, French actress, with Radio, left for New York and France, to return in two months.

Lloyd Hamilton was given one week in which to make settlement of $15,000 alimony due his former wife, Mrs. Ethel Hamilton.

Bob Colburn, taxi driver, brought Walter Thompson, who said he was a film editor, to the Hollywood police station when latter wouldn't pay fare. Thompson was booked as intoxicated.

Vicomte De Leche, French film man, is here to film his play, "Mr. Goldberg's Party."

Wilbur Guethlein, theatrical manager, was granted divorce from June MacCloy, film actress.

Irene Padula and husband, Ralph, were freed of bribery attempt charges in connection with effort to get Antoinette Bach, German film actress, to leave the city after she filed robbery and attack complaints against Jack Warren.

Mrs. Sadie Witwer, widow of H. C. Witwer, plans to marry William M. Hasberg, printer, within a week.

Carl E. Milliken, sec. of the MPPD, issued a statement denying that his resignation from the Federal Council of the Churches of Christ had anything to do with his association with the Producers' body.

CHICAGO

Edward Walls sought by the police as the man who sent a threatening letter to Andreas Pavley, ballet dancer, who died in a plunge from the McCormick hotel here two weeks ago, was arrested last week.

Medinah Athletic Club was sent into the hands of the receivers by action of the Seneca Security company, which charged default on four promissory notes totalling $1,000,000. Club also missed on payment of $20,000 county taxes.

By a legal move, Jack Kearns forestalled a court order to put him in jail, in his battle with Mrs. Legana Kearns, who is asking for $500 a month alimony and separate maintenance.

LONDON

London and Southern Super Cinemas, indie circuit owning or controlling 13 theatres around London, showed a net profit of $129,000 for the year ending this April, a slight improvement over the previous year. Dividend of 6% on the common stock was declared for the year.

Working title of the Noel Coward opera which C. B. Cochran is producing at Drury Lane this autumn is "Cavalcade."

British and Dominions is to produce a talker centered round Alfred Rode and his Tzigane Orchestra.

New farce by Dorothy Davies, "Oh! Pansy," is being produced at the Vaudeville, July 14, with Joseph Coyne in the lead.

Walter Ellis's play "What Woman Wants," opens at the Garrick beginning of July, taking over from "The Bandit," which flopped.

Latest experimental production of the Grafton theatre club is "Shall We Say Grace?" authored by Ann Stevenson and Gordon Whitehead. Iris Hoey has the lead.

Tom Shelford, actor-cricketer, died while playing cricket for an actor's sporting club. Collapsed on the field. He had had considerable West End experience.

Melting Time

(Continued from page 49)

bian just about completely ruined the evening.

Jo Wallace, the girl who played the lady of the violets, has the boys about town plenty excited over her. She does possess that certain something.

They Love It

Ever so often you hear how the celebs supposedly hate crowds and don't want to be bothered and detest pestiferous autograph hounds, but don't let 'em kid ya. The way they all flock to the Brown Derby for lunch these days certainly belies that myth.

At one time it was considered smart to be seen at the Embassy Club, but once they started commenting on the stiffness of the place business dropped off all of a sudden and the Derby became even more jammed at lunch time.

It's nothing now to see, for example, at the same time such collection of lunchers as Adolphe Menjou, Lew Cody, Fatty Arbuckle, Victor McLaglen, Marlene Dietrich, Loretta Young, Groucho Marx and Edward Robinson, not to mention the usual assortment of studio executives and other picture people—and tourists.

Coast Miscasting

A distinguished audience attended the premiere of "The Vinegar Tree" at the Belasco. The charming Billie Burke was delightful. She looked as hoydenish as her capricious role called for and wore the clothes suitable to her characterization. Particularly stunning was a white pussywillow taffeta ensemble. The tiny jacket and gown were trimmed with black feathers, as was her small, white hat.

The play otherwise was badly miscast.

This play, like "Tomorrow and Tomorrow," and "As Husbands Go," makes one wonder anew why they were hits on Broadway. Of course, the bad casting has the most to do with it.

Chatter

Anita Stewart looking younger than ever.

Ethel Shutta back in town. Looks swelegant.

Mrs. Groucho Marx crrrraaazy 'bout caviar.

Rupert Hughes gained plenty weight lately.

Jobyna Howland would be wise in selecting another coutourier.

Frances Howard (Mrs. Goldwyn) looked grand in a silver lame and white tulle gown.

Harry Rosenthal doesn't kid himself about his piano-appeal—when he wants to bow out of a dinner invitation he sez he smashed his finger in a taxi and finds that's a perfect out.

Jimmie Gillespie still crazy 'bout OUR California and the cool nights.

Mae Murray girlish looking in white, ruffled chiffon.

Omnibus Book

Newest gag in book publishing, to overcome the lethargic book buying, is the "omnibus" book. Contains from 600 to 1,500 pages of a single author's writings and covering three or more novels or their equivalent in short stories. Volumes sell for the price of a single book.

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15 YEARS AGO

(From Variety and Clipper)

Ways and Means Committee of Congress was proposing a bill placing a tax upon the gross receipts of theatres. Theatre men everywhere were organizing to fight its passing.

Olympic theatre, Faust's restaurant and the St. James Hotel, all old show business landmarks in St. Louis, closed.

Maude Adams returned to New York from a 40 week tour and immediately set to work on "A Kiss for Cinderella," her new production.

National Vaudeville Artists secured clubrooms in the American theatre building on West 42d street. Two floors, one for offices and meetings, the other for social uses.

Fred Fulton, heavyweight prizefighter and challenger to Jess Willard, dropped out of the Barnes circus because he failed to draw business.

William Desmond Taylor, screen director, who was shot and killed by an unknown later, had just finished a five-reel feature starring Edna Goodrich.

Richard A. Rowland, then president of Metro Pictures Corporation, started suit against various stockholders of the General Film Company to establish status of preferred and common stockholders of the distributing corporation.

Pacific coast theatre managers signed the White Rats' contract. Ackerman and Harris, Bert Levey and the Graumans agreed with the Rats to engage none but union vaude actors in their theatres.

50 YEARS AGO

(From Clipper)

"Billy the Kid" was shot and killed at Los Vegas, N. M., by a sheriff named Garrett. New York dailies said Billy had been born here.

Railroad competition between New York and Chicago on all lines was so keen a one way ticket between the two towns was selling for $8.50.

An employee of Forepaugh's Circus was shot and killed by a drunken constable in Dubuque, Ia. The Clipper went on a rampage, denouncing the killing by stating it was becoming too common, this killing of innocent circus folks.

The Madison Square theatre in New York was the first theatre to comply with new fire regulations. They called for strategic exits all numbered and with floor plans in house programs.

Howard Athenaeum in Boston announced its coming winter season policy, stating that "Varieties," now called vaudeville, had failed as business getter and something else would be added to shows.

A real Zulu, one of a troupe playing at Bunnell's Museum in New York, was arrested for hitting a man with his war club. The man called the Zulu a "Thompson street nigger," which started the club moving.

Blasting solid rock for building foundations was new then. Powder men set off a blast for the new Wallack's theatre. Big rocks flew across the street, destroying a grocery store.

Vienna hired a man with an air gun to kill sparrows. He shot 50 a day. It was claimed that sparrows' chirping drowned out notes of singing birds.

Inside Stuff—Pictures

Gatty and Post were on a percentage agreement with Pathe for carrying a Pathe news camera along on their flying streak. The understanding was that Pathe would pay the fliers so much per foot for all of the reelage Pathe used out of what was taken by the couple. Upon return of the fliers with the camera unloaded it looked like 250 feet of marketable news reel scenes, with the chances Pathe would not use over 150 feet of its reel.

Gatty, who is something of a cameraman, ran the camera while the "Winnie Mae" was touring. He said the camera became jammed too often for much footage. Pathe was the only news reel to get the first talk of Post and Gatty upon their landing in New York. This also was as per contract with Pathe. Pathe lost the Ruth Nichols flight, Paramount taking that one.

With Minneapolis managers squawking over the lean receipts from the Knights Templar Grand Encampment, there is due to come an even more lusty roar from Cleveland, where the Imperial Council of the Mystic Shrine will open July 14.

Generally the local committee sets out to tell the merchants, the hotels and the theatres the idea of the big business to accrue from the influx of "at least 200,000." Subscriptions are based on this estimate. When the actual attendance falls to 50,000 the eateries find themselves loaded down with about four times as much food as required. A long program of entertainment is provided, with almost constant band concerts, drills, free rides, dances and parades, and the theatres do not even get their regular patrons, let alone any additional revenue from the visitors. In some instances business falls to a quarter of normal, with the towners out on the streets enjoying the fun. The hotels make a little money but the theatres lose a lot, and few merchants make a sufficient volume of extra sales to meet their subscriptions. Just what the nut is at Cleveland is not known, but the program is elaborate and generally the subscription aim is around a quarter of a million.

Tough part is that the local theatres are regarded as lacking in civic pride if they refuse to kick in to bring a business wrecker to the town. Most managers know by now that there is no money in the average convention, and the bigger it is the smaller the profit. But they have to dig, just the same.

The Germans are kind-hearted souls to stand for a picture star like Anny Ondra. Over here the ga-ga simpering actresses that used to open wide their eyes have been slowly weeded out, but they still flourish in Germany. To the good old U. S. A. Miss Ondra is an anamoly. It's been a long time since the American public has looked upon her type with the blonde curls, large blue eyes heavy with mascaro, lips parted and eyelids fluttering, in all a soft white marshmallow with no more spirit than it takes to be a marshmallow.

Miss Ondra spends a lot of time posing before the camera in "Versuchen Sie Meine Schwester," so much time in fact that it looks like she's personally financed the production. A more technically pretty face has never been photographed, not a face with so little inner animation. Miss Ondra appears even now, in the fresh bloom of her youth, to be worrying over the wrinkles that may come. She turns her head this way and that like a life-like mechanical doll, and smiles, sings and talks in the same set way. She proves to the Americans in the audience how sophisticated the German taste in picture actresses has become. Screen stars have long ago grown up from the infancy Miss Ondra's work represents.

The Hays-Church controversy just wound up witnessed the fastest exhibition of statement passing on the record of the film business. What the rate of speed is with the pulpit isn't known since 10 years ago some local clerics already were having their sermons mimeographed and delivered to the news associations a week before the congregation heard them.

Hays seems to have won this paper pushing race pinkeys down. Papers throughout the country apparently got Hays' side first since on most of the page one's he looked in the big type as complainant. Strangely, and conveniently enough for the head writers, there were a lot of places that were home towns for the Hays knife. Papers in such spots used cuts of plaintiff and defendant, with the plaintiff in one of those rare laughing poses.

George Wellbaum, Indianapolis newspaperman who came to New York less than two years ago to direct advertising for the Bell Telephone, has been appointed to complete charge of the company's publicity.

Bell's exploitation department in the West street building includes a small theatre with sound equipment. Latter and projection machines can be dismantled and set up elsewhere within two hours. A department makes shorts which are released without charge from the Bell company. They are commercial films, including telephone suggestion of some kind. Expense of making the pictures is shared by Bell companies in other cities, each getting a print.

The art department manufactures window displays, often using stage lighting ideas for effects. There are 149 such window displays in the greater city, generally at Bell offices. They are changed weekly, each display making the circuti before being discarded.

Western theatre circuit's p. a. is being put in a tough spot by a Hollywood rag which had been "fed" stuff by the same circuit's deposed p. a., and who still is feeding it hop. Nasty story broke that the circuit's new p. a. is not writing the copy but that the chain's division manager was doing so. Suspicion is that the said div. mgr. is being assisted by the ex-p. a. Resultant discord and restless morale to the theatre chain which the division manager should have first taken into consideration is something the theatre circuit's head is now investigating. The politics and double-dealing which implicated several ex-members of the circuit are seemingly still being carried on. The new p. a. has enough on certain former staff members to make it a serious proposition for them. The fact that the budget savings for many things such as printing, engraving, etc., are running into the thousands annually is something which speaks for itself.

Even a cabinet member becomes the object of romantic rumors when hanging around with a picture star. While en route to Hollywood, Pola Negri stopped in Washington, D. C., to settle up her tangled income tax reports, amounting to considerable money. She picked on Andrew Mellon, secretary of the treasury, to help straighten them out. It took several days, and the hive of correspondents who surround the capitol sent out of the story of Negri's engagement to Mellon shortly after.

Out here, Pola denied the report, but, wise in the ways of newspapermen, she didn't deny it convincingly. Result, a lot of people still believe them secretly engaged.

A new or old racket is being worked on the purchasing departments of the major circuits. The idea is to submit goods and prices to the purchasing director or assistants by a manufacturer. A bribe is usually held out at once to swing the deal. When this fails, the selling agent writes letters to the various presidents of the big circuits stating that favoritism is being shown to other concerns by their buying departments.

The letter writing has so far caused no dismissals but as usual causes plenty of delay and explanations.

West Coast p.a.'s are finding it increasingly difficult to spot good cutouts from films in the trailers they have to get out. Principal reason is the type of sophisticated tale which hinges on dialog and has few high spots with action. Trying to incorporate the tense moments of one of these talk dramas in a trailer and make it effective has the average p.a. running in circles.

There is always a wail for some bit of action that can be flashed on and off in a few feet and tease the interest of the onlooker. In a picture like "Rebound," where the action is limited to cross-overs, attempt to get a highlight moment to use as a sample was almost impossible.

The Charlie Chaplin company received little in return for world premiering "City Lights" at the Los Angeles theatre. Though the picture grossed $140,000 in its five weeks' run, only $27,000 was actually paid to Chaplin. The theatre, now in receivership, owes the Chaplin company around $40,000.

"City Lights" was booked into the Los Angeles on a 50-50 basis for the first four weeks, and 60-40 thereafter, with the house on the long end. Opening its doors for the first time with the Chaplin film, theatre had too many other expenses and the film company was put off from week to week with small payments until the bust-up.

After months of negotiations a deal involving over $100,000,000 between Warners and a mid-western power and electric corporation has fallen through.

The Brothers were angling for rights to manufacture radio sets and provide all entertainment with wires and installations, as well as juice, provided by the second party.

Deal, it is understood, was aimed especially at hotels, each room to have three sockets with two for radio and the third to be held in readiness for television. Understanding also is that the Brothers were to manufacture the televisors.

Mannie Cohen appears to have developed considerable prominence in the Paramount home office of late. He is reported pretty close to Sid Kent. Cohen was called in for a survey, it is said, of the Par production field, after which the Walter Wanger thing burst forth.

Another angle in the move of Coast studios to put a bit and bridle on every conceivable news source and ride it for product plugs, extends the publicity control to info about outside activities of the studio help.

Aimed primarily at playwrights alternating between studio and stage, the new edict requires that every blurb must be tied up with the current picture connection and be okayed by the studio. Execs don't want the public to get the idea that anything else is as important as pictures. Also they want to know what the help is doing with his time off the lot.

Obviousness of the studios is giving Los Angeles boys a great kick when it comes to previews. They are apprised first that they might look over such-and-such picture at Santa Ana or San Bernardino, of wherever it is, but a couple of days later comes the request that the studios would prefer it if the theatre managers and their advertising heads would see the picture later on "with an audience."

That latter crack about the audience is the greatest tip-off on a week sister opera.

Coast femme fan writer wrote one of those blurbs to prove that marriages among the celebs in Hollywood sometimes stick. She listed six of the happiest pairs as swell examples of connubial bliss.

Yarn was sent to a fan mag but was held by the editor for a month before he got around to reading it. He then sent it back as n.g. because five of the couples had split in the interim.

Building of the Showhouse theatre on Carl Laemmle's lot does not mean Universal will have better showing for its product in Hollywood than up to now. The 10-year lease which Hughes-Franklin will sign in a few days with Universal doesn't call for showing of Universal Pictures.

U pictures will probably be shown at the new house, but only because of separate booking deals between H-F and the picture company.

Warners consider the Winter Garden second only to the Strand as a money maker among its Broadway houses. This puts the Shubert house ahead of the Warner and the Hollywood, the other two WB theatres on that path.

The Brothers' lease has over 14 years to run. There is no intention now, anyhow, of turning the house back to the Shuberts, according to officials.

Although Universal is distributing "The Mystery of Life," current at the Cameo, New York, chances are they never got a good look at it. It's a compilation of clips from various sources with one clip showing a group of intelligent monks at work, with one turning a picture camera. Camera is labeled with the Pathe rooster and name.

A habit will be formed by Lee Marcus on his trips to and from the Pathe studios in Hollywood, to visit local Pathe exchanges in stopoffs both ways. Marcus is trying that on his current trip westward.

After two or three weeks on the studio lot, he will make more stopovers on the way east.

Indie studio brought a picture to a Los Angeles exhib and asked $1,500 for the week, which is what the theatre pays normally for its celluloid. As a gag the manager said, "I'll give you $250."

"Okay, I'll take it."

Donald Crisp is still trying to figure out why a studio head sent for him on business, kept him waiting and then emerged to shout at him: "I don't care what's your salary; I won't pay it," and dodged back into his office.

Eastern writer now on the Coast for pictures can't quite get the idea of a large agency and a wife of one of its members whom she'd never met, sending her gifts, flowers, etc. Authoress might have done business, but somewhere she remembers that the Greeks had a word for it.

Hollywood gets 'em all in time. Ex-legit who clicked in several actional talkers is now holding court on the sidewalks of Hollywood after previews and in the Brown Derby, taking it all in about what a grand actor he is.

West Coast is talking about Myrna Loy's performance in Fox's "Transatlantic," according to advance reports, with studio carefully guarding its previews. Miss Loy was among the unoptioned Foxites.

Inside Stuff—Vaude

Around storehouses where many trunks of vaude acts have been for months and in some cases years, there is a sudden demand for scenery and costumes long packed away, held for storage charges in many cases. Demand is from producers of vaude acts. For some reason they are beginning to start future productions around the indie route for shaping up.

Many of the producers are taking trunks full of second hand scenery just for break in dates. They must have some sort of flash in a scenic line for indie theatre owners. The new scenery may be bought if the act turns out okay.

Deals between producers and actors are on a small money arrangement. The producer takes over the stuff after paying all storage charges, giving the owner a little change.

Most of the old line vaude act builders had, and still have, many trunks of scenery, costumes, props, lighting apparatus and other junk necessary to make a flash. It was an established routine for them in the past to sometimes build acts around stuff stored away and fit the casts to the junk, instead of the junk to casts.

Kettering-Minturn 75c Tour; Actors, Scenery by Bus; I. A. Okays Stagehands Doubling

Chicago, July 2.

Ralph Kettering is working on a plan of his own for pulmotoring the road. Traveling the troupe by bus and the scenery by truck and hitting trail of the one-nighters in Illinois and adjoining states to the tune of a 25-50-75c. scale is the gist of the Kettering idea. With Harry Mintern as his partner, the Adelphi's manager figures on launching the legit caravan around the first of October.

Kettering estimates he can get the project going with an investment of less than $3,000 and make a substantial profit with a nightly intake of as little as $300 at each stand. Doubling by the mechanical personnel, a matter he says the stagehands' union has already assented to, would keep the operating expenses down to the point where this could be made possible.

"First thing we're going to do," said Kettering, expiating on what he had in mind, "is get ourselves a bus for the company and a truck for the scenery. The down payment on each won't be more than $1,000. As for scenery, Harry and I have a storehouse full of it, and it'll serve the purposes well.

"Plays we can get at royalty prices from $50 to $100 a week flat, and these include quite a number that have had pretty good Broadway runs.

Versatile Stagehands

"We're taking on three stagehands. These boys—and it's okay with the union—would play parts when necessary, and also drive the motors. We'll have one of them in addition to act as company manager.

"The actors we sign up will be working on a straight guarantee, but at rockbottom salaries, and the Equity bond will have to be waived.

"There are scores of towns around here and up in Wisconsin that have always proved good legit draws. It's all a matter of giving them the shows at the right price. Our idea is scaling them at 25 and 50 cents for matinees and 25, 50 and 75 cents at night. In some spots we can put on a different play for the matinee and evening. If we play to as low as $300 we'll make a profit.

"We feel confident the fall will be ripe for such a plan as ours, and we're going through with it."

4 Shows Out

Four shows which closed Saturday (4) included two which made a run on Broadway. At least two more were slated to shut, but are continuing on a week-to-week basis.

"Tomorrow and Tomorrow," at Henry Miller's, topped the outgoing crop. It played 24 weeks and made money throughout the engagement.

"You Said It," which opened to distinctly divided opinions, had a stay of 24 weeks at Chanin's 46th Street. It proved a moderately successful musical and averaged over $20,000 until the weather broke.

"A Modern Virgin" at the Booth was temporarily suspended. It is slated to resume Aug. 3. Among a group of shows which opened on the eve of summer and tried to buck the heat, "A Regular Guy," which folded at the Hudson, was a revival of "A Man's Man" and attempted to get by on pass money. "Unexpected Husband" was listed to stop at the 48th Street, but is holding over this week.

GUILD'S TWO

Theatre Guild is finishing its plans for the new season with "He," Savior play adapted and staged by Chester Erskin, to open at the Guild Sept. 21. Same cast as was used in a summer tryout six weeks ago will open in the piece for New York, with rehearsals set to start on Sept. 7.

Guild is also beginning to cast the Eugene O'Neill trilogy, "Mourning Comes Electra," which will probably be its second. Only one set for this thus far is Alla Nazimova, for the lead.

Harpo Wins Sizable Block of 'New Yorker' Stock in Backgammon

Hollywood, July 6.

Harpo Marx is now a sizeable stockholder of the "New Yorker," which holdings he won at backgammon and cribbage from Harold Ross and Alexander Woollcott, both recently out here. Big killing occurred in between Woollcott's stopoff from his Oriental tour and his departure for New York.

This gambling for stock in the "New Yorker" is a throw-back from the old Thanatopsis poker days when the boy refused to take the weekly's certificates and preferred settling for 10%.

Now that the rag is making $500,000 a year it's not so tough to take.

SHUBERTS SHOWLESS ON B'WAY RIGHT NOW

Not since it developed as a major production enterprise has the Shubert office been at such a low ebb. It has not a single show on the boards on Broadway. Of the baker's dozen theatres lighted this week only three are of the Shubert string. Only one or two Shubert shows out of town and none in the key cities.

Accompanying the financial statement issued recently, the Shuberts said they had curtailed musical comedy production. That partially explains why they are not represented in New York this summer. Few, if any, of their musicals clicked in the past several seasons.

When the Shuberts defaulted on the payment of interest on their bonds June 15 there was some speculation on the possibilities of the corporation going into receivership. Lee Shubert sailed for Europe last week, which might indicate anything.

Upon his return from abroad last summer Shubert crashed into print with an optimistic prediction for the season. At the same time he announced the production of some 20 plays of foreign authorship. Most were tried over here and most flopped.

Curtailment in the Shubert office has been steady for months and at present the organization is down to skeleton form.

Shows in Rehearsal

"Imported from Paris" (Hallee), Fulton.

"Love Has a Birthday," Liberty.

"Sultan of Turkey" (Mallaly), Erlanger.

"Fast and Furious" (Randolph), Little Theatre.

3 SURVIVORS IN CHICAGO

Chicago, July 6.

Passing of the heat wave left in its wake three badly battered survivors, each hopefully waiting for the other two to give up the struggle. Trade all along the legit line last week was brutal, with the advent of cool weather Thursday night failing to inject a semblance of life into the grosses. Figured trio of independent cutraters will be washed up and out by the last week in July.

"Fine and Dandy" folded Saturday night, just barely managing to squeeze through into the five figure class on the final week.

Everybody in the Shubert office here, with the exception of the bookkeeper and switchboard operator, is on a forced month's vacation without salary. John Garrity returned long enough last week to clean up a few necessary details. Nothing in sight for any of the circuit's local houses for the balance of the summer.

Estimates for Last Week

"Apron Strings," Playhouse (11th week) (CD-603; $3). Pounded down to around $3,500. No attempt will be made to prolong stay; bows out this Saturday (11).

"Fine and Dandy," Erlanger (8th, final week) (M-1,319; $3.85). Started to take it on the chin with the coming of the heat blanket two weeks ago, and failed to make any appreciable recovery at any time since. Dropped from the previous week's $17,000 to a pitiable $10,900 for the blowout stanza. Production goes into cold storage for the summer. Opens in Philly October.

"High Hat," Adelphi (2nd week) (C-1,100; $3). With the heat bucking it since the opening night, it hasn't had a chance to show what it can do. Second stanza found it resorting to the 50c. service charge gag. Down around $3,000 for the week.

"Stepping Sisters," Blackstone (15th week) (D-1,984; $3). Small parties and a holiday railroad excursion hookup helped to keep this one up around $4,500.

Askam's First Farce

Hollywood, July 6.

Perry Askam's first straight farce venture will be "Ladies All," which opens at the Hollywood Playhouse July 7 with Edward J. Hogarty and Ed. W. Rowland presenting.

Fern Andra, Mia Marvin, John Merkyl and Robert Lawler in the cast, with Edward Maxwell directing. Askam, coast operetta favorite, will sing three specially written numbers.

Dullest Wk on B'way Saw 4 Shows Take Air—14 Left, Lowest Lot in 15 Yrs

Broadway's legit attraction list totals but 14 shows this week. Indications are the list will drop under 10 before the end of July, since there are half a dozen shows getting such little money they will be unable to stick. It will be the lowest number of shows of any summer for 15 years. Last week four shows quit.

Usually the Fourth signifies the dullest week in show business. That again was true and a four-day heat wave made it worse. No show approximated actual capacity during the sizzling weather. One of the newer musicals slipped $4,000, another's gross dropped more than $6,000. Among the non-musicals the casualties were as bad, the takings diving between 40 and 50% in some instances.

For the first time "Grand Hotel" was under $20,000, actual gross being about $2,000 less. Nearest to the leaders was the vet, "Green Pastures," which bettered $10,000.

Sore Specs

Saturday matinee (4) trade for the good things was a surprise. "The Band Wagon" drew standee trade. Agencies had turned back all tickets. When the sky was overcast early in the afternoon the line at the box office never broke. Specs burned.

Same thing applied to the new "Follies," which opened Wednesday (1) and hit capacity by Saturday. Turnaway at the matinee that day was estimated at 1,000 persons. Attendance on the holiday was principally composed of visitors who came to Broadway while New Yorkers scooted out of town.

Closings last Saturday were "Tomorrow and Tomorrow" (Miller), "You Said It" (Chanin's 46th St.), "A Modern Virgin" (Booth) and "A Regular Guy" (Hudson). No new shows are scheduled for next week. Only opening is a revival of "Iolanthe," which follows "The Pirates of Penzance," at Erlanger's.

Estimates for Last Week

(Symbols: R—revue; M—musical comedy; D—drama; C—comedy; F—farce; O—operetta. Capacities and top prices also indicated.)

"As Husbands Go," Golden (19th week) (C-900-$3.85). Week to week; heat got it like most other survivors and any Saturday may mean finale; about $5,500.

"Barretts of Wimpole Street," Empire (22d week) (CD-1,099-$3.85). Took a slap last week for the first time, but should come back; no Saturday performances; but under $15,500 in seven times; still good.

"Crazy Quilt," 44th Street (9th week) (R-1,413-$4.40). Took a sock; dropped to $12,500 low for a musical; playing six performances, no matinees.

"Follies," Ziegfeld (2d week) (R-1,622-$5.50). Opened last Wednesday with generally favorable newspaper comment; hit capacity gait with standing room on Fourth matinee; new leadership indicated.

"Grand Hotel," National (36th week) (D-1,164-$4.40). Lowest gross since opening recorded last week when takings approximated $19,000; still top among non-musicals.

"Green Pastures," Mansfield (72d week) (CD-1,050-$3). Holiday matinee (4) indicated out-of-towners mostly attended; gross just topped $10,000; only two other dramas better.

"Modern Virgin," Booth. Withdrawn last Saturday after seven weeks; announced to resume Aug. 3.

"Once in a Lifetime," Plymouth (42d week) (D-1,042-$3). May close this week; dropped more than 40% last week, with takings not over $5,000.

"Old Man Murphy," Fulton (8th week) (C-913-$3). Had its troubles, but a theatre party helped last week; claimed $5,000, but must improve to stay.

"Private Lives," Times Square (22d week) (C-1,057)-$3). Did better than most non-musicals and may last in the sparse field remaining; claiming $8,000.

"Rhapsody in Black," Harris (10th week) (R-1,060-$3). May close any time; approximately $7,000 last week for colored show, which never got into stride; looking forward to road.

"The Band Wagon," New Amsterdam (6th week) (R-1,423-$5.50). Heat of holiday week affected trade in spots, especially mid-week matinee; Saturday afternoon a sell-out; $40,000 or a bit more.

"Third Little Show," Music Box (6th week) (R-1,000; $5.50). Markedly affected last week, dropping more than $6,000 for a gross around $18,000; should improve.

"Tomorrow and Tomorrow," Mil- (6th week) (C-943-$3). Was slated to close last Saturday but continues this week.

"Unexpected Husband," 48th St. Taken off Saturday, too; played five weeks to weak takings, topped at around $3,000.

"You Said It," Chanin's 46th St. Also a sudden closing Saturday; 24 weeks to moderately good money.

Other Attractions

"Pirates of Penzance," Erlanger; revival.

"Precedent," Bijou; small gross affair hangs on.

"A Regular Guy," Hudson; stopped Saturday.

$15,000 BIG IN L. A. FOR "VINEGAR TREE"

Los Angeles, July 6.

Billie Burke in "Vinegar Tree" at the Belasco stepped into town to cop $15,000, the heaviest sugar garnered locally in many a moon. For that house, first week was better than anything for a year, skimming past the initial stanza of Ina Claire's "Rebound" last summer.

Remaining two regular houses fared weakly, "Man In Possession" with Doug Fairbanks, Jr., at the Mayan going haywire from over $11,000 to eight grand and "Irene" at the El Capitan sliding in its last week to $6,700.

At the pint-sized Egan, combination of "Uncle Tom's Cabin" at children's matinees and "Blind Justice" at night, didn't get cigaret money.

Holiday had little effect on business generally, lots of suburbans in for week end counterbalanced the home-towners, who scrammed beach and mountainward.

Estimates for Last Week

"Blind Justice," Egan (one week) (D-350-$1). Author, producer, and angel are one and this opus is her hobby. Produced it twice before and still believes in it. Matinees, another producer has "Uncle Tom's Cabin" for four afternoons. "Justice" may top $275 and "Tom" at 35-cent top will get $100.

"Irene," El Capitan (5th-final week) (MC-1,571-$1.50). Slowed up at finale of five-week run to $6,700, not bad for a revival, going to Alcazar, San Francisco. "Oh, Boy" opened July 5 to nice advance with the Santley-Sawyer-O'Neil names as draw.

"Man In Possession," Mayan (3d week) (C-1,550-$2.50). Dropped about three grand from previous week, due to weather and opposition of film version with Robert Montgomery at Loew's State for 65 cents top. Grauman may slice his top to $1.50 and hang on for another four weeks. Got about $8,000 with balcony trade brisk.

"The Vinegar Tree," Belasco (1st week) (C-1,103-$2.50). Getting all the carriage and sedan trade with the Billie Burke name drawing the wealthy a.k.'s who seldom venture downtown unless slumming. Led the town, not only for the week but for the spring and summer with close to $15,000.

NO LEGIT ROAD CUTS FOR THE STAGEHANDS

The apparent desire of producers of legit shows for the road to obtain concessions from the stagehands, doesn't appear likely to reach consummation. I. A. T. S. E. is going to stand pat on its present contracts.

I. A. has already informed a number of producers that there will be no grants or favors whereby local agreements might be revamped or set aside.

The I. A. road condition this fall will remain as it was last season, with no salary slash likely.

Stock Out, Free Talkers In Ohio Park Theatre

Youngstown, O., July 6.

Carlton Brickert Players, dramatic stock company, which opened two weeks ago at the Idora Park theatre, closed without notice June 27. No biz.

Idora theatre is one of the few park theatres left in middle west. With a company headed by Lillian Desmonde, dramatic stock has flourished at the theatre for several seasons. Park will probably change to free talkers.

Goodman Wants More

Phillip Goodman expects to attempt a Broadway comeback and is negotiating with Clark and McCullough for a musical. The team played for him in "The Ramblers."

Nothing set on the musical yet, except that Harlan Thompson will write the book.

15 Straights, 5 Musicals, 3 Revues, 3 Revivals on Tap for Aug. Start

Indications are that the 31-32 legit season will have an extra early start, with 26 shows definitely slated to bow in during the month of August. Of this number, 15 are straight legit, five musicals, three revues and three revivals. Practically all are announced by standard producing firms, which means it's more than likely most of them will show up. Figuring that even one-third drops out between now and August, it will still leave an exceptionally large number of early showings.

Legit plays announced as being readied for August prosentation and on which work has already started are:

"The Twentieth Century," by Ben Hecht and Charles MacArthur, produced by Jed Harris.

"Friendship," comedy by and with George M. Cohan.

"The Good Fairy," by Ferenc Molnar; Gilbert Miller producing.

"Cherries Are Ripe," with Lois Moran and William Gaxton; Arch Selwyn producing.

"Death Dance," to be retitled and shown by Brock Pemberton.

"Improper Duchess," English play, with Yvonne Arnaud starred; Gilbert Miller producing.

"Poor Men's Daughters," by Elmer Harris; Lee Shubert.

"The Bitter Road," European importation, Walter Gluck.

"The Whole Mule," comedy, Sam Harris.

"Olives Are Nothing," European, Bela Blau.

"Clara Deane" and "Dear Public," Stanley Sharpe.

"Social Register," by Emerson and Loos, and "The Shyster," Crosby Gaige.

Revues scheduled are:

George White's "Scandals"

Earl Carroll's "Vanities."

"The Panic Is On," Fred Fisher producing.

Musicals:

"Hearts in Repair," with Queenie Smith, and "Cocktail," from the European; "Kissable Girl," musical adaptation of "Up Pops the Devil," Shuberts.

"Free for All," Schwab & Mandel.

"Hot and Bothered," a smallie; Lewis Gensler.

Scheduled to return during August are "Melo," "House Beautiful" and "Five Star Final," all last season's shows.

Temperamental Authors Resent Adaptation Because of Ignorance

Proverbial tiffs between producers and playwrights which are now taken for granted and usually chalked up against the artistic temperament, are actually due to the fact that most authors writing for the theatre know little or nothing about stage technique.

Under such conditions the inevitable scraps are positively unavoidable, and it is inconceivable that a playwright should not have his play torn to bits before it will do for the theatre.

Most writers, not knowing the theatre, naturally presume that they are solely responsible for the play but today in the making of a play the producer, director and the actors have equally as much to do with it, and their changes, suggestions and innovations are absolutely necessary to fit it for presentation.

Because while the author may have the idea, his lack of knowledge of the theatre demands that his idea be reconstructed for the stage by people who know its demands. Therefore it is the producer, director and actors who must do the thing for the play that he has not been able to do himself because of his inexperience.

Writers don't realize this, therefore they squawk. They see their play being torn to bits and they grow frantic; they sit in on conferences without even being consulted and grow discouraged and sullen; and even when they have reached the limit of their ability in what they have already turned out, they refuse to have a collaborator.

Then, too, the producers and the directors take too much credit to themselves. Each feels that he has made the play what it is. And altogether under the circumstances there can never be any harmonious team work in the theatre.

And a good part of the blame lies to the producer and sometimes the director. It is their idea to keep the author and all authors out of and away from the theatre as much as possible. The basis of their own experience has been that authors will not allow a change even when it is absolutely necessary.

The producers and the directors feel that the mechanics of the production is their business, that they best know how to go about it and the author must stay out of it.

As a matter of fact, it would be the author's natural business if he had ever learned enough or been allowed to learn enough about the theatre to write from practical knowledge. But he is harmed considerably and consistently by the theatre people's attitude and is kept from ever acquiring this proper knowledge.

That is one reason why the best minds will not write for the theatre. Only a few big authors who can do entirely as they please tackle play wrighting, and they can't write enough stuff for theatrical needs. Therefore the newcomers, who have good ideas but no knowledge of the theatre whatever are the writers who fill the majority of the demands for the theatre, and are the authors who are involved in the inevitable and unavoidable scraps. But if they did not have the producers and directors help them out in their inexperience, their play could never be gotten off paper.

No author, say, from some small town and with no experience of the theatre whatever, who writes a play with a good idea, can be expected to really know how and why it will be playable. As a matter of fact, it is true that many writers of plays that have a good idea are so unfamiliar with the theatre that they aren't really writing a play at all. They can't visualize just how the play is going to act out on the stage. And someone, if the play is to be a success, must see that. Too often this is not the producer either, unfortunately. In order to recognize a good play in script form it is necessary to have a certain quality. And some producers can't do it. Realizing this some producers never read and decide upon a play for themselves. They have some reader do this or at least do it first, and then take his word and judgment as to its worth. And too often play readers are merely persons who can read. That's one reason why so many scripts that have been hits when produced have gone the rounds of the offices for months. In the most strategic positions, that is in the play reading departments where material is coming in, the poorest minds are usually located.

But if authors ever got the opportunities to learn and tried to learn about the theatre, they would save themselves an abundance of work and trouble.

A good number of them spend their time and energy on writing stuff that would never do for the theatre in the first place. They will write about things that interest them rather than what interests the public at large, or they write about interesting people who are unsympathetic people and just won't be accepted by a theatre audience. Too often playwrights of no theatre experience are not thinking of their audience at all. They lose or never had any feeling for audience reaction and work against it rather than fulfilling and carrying out the play as the audience desires.

McGuire Sets Self Up For Coast Productions

Hollywood, July 6.

William Anthony McGuire, under writing contract to Fox, has opened offices on the boulevard, with Charles Harris one of his aides. Casting starts today for "The Bad Penny," which goes into the Biltmore for a run Aug. 10. Play moves from here to the San Francisco Columbia, plan then being to take it to New York.

Dillingham and Erlanger are said to be backing McGuire on production. To follow this play McGuire figures on producing "Onward Christian Soldiers," which he first planned to put on locally last fall.

NOTHING SET BETWEEN ERLANGER'S-SHUBERTS

Lee Shubert left New York for an unexpected summer rest without having arranged any deal with Erlanger's for the Shuberts' legit operations for next season.

Lee's run out on the Shubert refinancing that must be taken care of in some way by July 5, owing to the default of interest June 15 on the Shubert bonds, along with his failure to make any positive arrangements for next season, was accepted by the legits as that Lee is indifferent as to the future of the Shubert Corp.

Dentist-Promoter-Producer

"Two Seconds," drama, will be produced by Irving Lande and William Stevens for Broadway in September.

Stevens, who was to have been the silent partner, obtained the play for Lande, and promoted the money. Now Stevens' name will go on as producer.

Stevens is a dentist.

Co-op "9 o'Clock Revue" Cashes on Rehearsals

Hollywood, July 6.

"Nine o'Clock Revue," co-op even to the scenery, has 10 days' rehearsals to go yet and is already bringing lucre to Eddie Lambert, Eddie Borden and Julian Eltinge, promoter-headliners of the next Music Box show.

Universal decided on an additional sequence for "Waterloo Bridge," using a musical revue in the Alhambra theatre, London. Eltinge and the Eddies were therefore engaged to bring their troupe out to Universal City to rehearse.

Question among the co-ops of the company is now: How far will the divvy go on the rehearsal profits?

Moss' Own Revue

B. S. Moss will produce his own revue next season for his own theatre, the New Broadway. He is mapping it out for September.

Danny Simmons is expected to return from Paris next month, with the show to get under way then.

Moss is now in Paris with no definite date for his return.

Charity

Hollywood, July 6.

Potboiler Art Theatre, July 17 and 18, gives a benefit for itself at the Beaux Arts theatre. Picture and musical names will provide the draw.

Money raised will be used for coming season's productions, for which admissions will be charged.

YEAR BETWEEN ROAD SHOWS ON COAST

Los Angeles, July 6.

Last September Katherine Cornell played the Biltmore for two weeks in "Dishonored Lady." Next month Ethel Barrymore comes into the same house for one week. In the eleven months that elapsed between these attractions, Los Angeles has not sported another road show.

Cornell date, which snagged $36,000 in a fortnight, wasn't enough inducement for the New York booking offices to try that western leap again until the Shuberts sent La Barrymore on tour. She will play the Sheridan revival, "School for Scandal."

Local Productions

Meanwhile Belasco & Curran, Sid Grauman and Henry Duffy have been providing the natives with Coast productions of eastern hits, giving them in most cases better names and nicer productions than the roadshows that hit here before eastern producers started to feel that they were working for the railroads when they sent companies west of St. Louis.

Fanchon & Marco's plan to book legit shows from the east into Fox-West Coast houses may stimulate the road trade, but half of the contemplated productions will start from here and work their way to Chicago.

Campaign to open the road this fall, if present plans materialize, will be Custer's Last Stand for legit trouping. Greatest drawback is lack of good plays from last season that have not been talkerized.

Remake for Jessel

When George Jessel debuts under the Shuberts next fall his first play will be "Solid Ivory," which will be musicalized.

"Solid Ivory" was independently produced at the Central theatre, New York, in 1925.

One-Night Route of 54 Play Dates For Legit Shows in Fox Theatres East-West, Fanchon-Marco Booked

Fox Theatres, through Fanchon & Marco, makes its houses available for legit booking under a plan already in effect. Under it 9 weeks of one-night road dates are offered to legit shows on a route in selected spots across the country. Altogether there will be around 54 F. & M. play dates in Fox houses.

The plan starts Aug. 10 with Ethel Barrymore in a play under Fanchon & Marco booking in a Fox West Coast house at San Diego.

Likely top for all performances may be $2 although some stands may be higher.

The route is divided into six weeks west of the Mississippi and three weeks east. All but one are short jumps. The longest is around 300 miles from Rock Springs, Wyo., to Billings, Mont.

Under the legit operation the regular film performance will be suspended for the night of the legit show at the scheduled theatre.

F. & M. figures either to buy the road rights over this Fox time outright from legit producers or book for the latter on agreed terms. While F. & M. has been doing such booking on the coast periodically, this is the first time film houses in the east have been opened to legit shows for anything like a regular route.

Other legit shows besides the Barrymore play are said to be penciled in for the Fox one-nighters.

Lunt-Fontanne Going East for Guild "Reunion"

Hollywood, July 6.

Alfred Lunt and Lynn Fontanne, following their completion of "The Guardsman" for Metro, return east to do the new Theatre Guild play, "Reunion in Vienna," by Robert E. Sherwood. Latter is also out here writing for U. A.

Helen Westley and Frank Conroy will be in the new Guilder.

Meantime Lunt is spoken of as the lead with Norma Shearer in "Strange Interlude," Metro preferring to spot one of its own big names in its valuable screen investment rather than Miss Fontanne with Lunt.

SEX PLAYS KEPT ROCH. MASONS' FAMILIES AWAY

Rochester, N. Y., July 6.

Sex plays will be banned next season at the Auditorium theatre. Plentiful kicks registered on that type of show during the 12-week season directed by George Kondolf, Jr., reason for new attitude.

Group of Masons running the theatre are convinced plays must be clean to win the support of members of Masonic bodies and their families as well as the public. Twenty-week season in planned, beginning in October.

Edward G. Stallman is general manager of the Temple, which houses the theatre. George E. Francis, Herman Dossenbach and Charles A. Elwood form the advisory committee. New lineup of plays, talent and management is indicated, with meeting early this month to make definite plans. Theatre seats $2,500.

Lauren's Two Plays

Hollywood, July 6.

Two plays authored by S. K. Lauren, Paramount writer, are set for Broadway showing in the fall. "Finale" will be produced by Arthur Hopkins, and "Reunion" by Bela Blau. Lee Shubert has 50% in the latter.

"Reunion" tried out but gets a new cast in September.

Geo. Fassnacht's 60-Wk. Tour Under Auspices

Chicago, July 6.

Fassnacht Passion Play, which two weeks ago completed a surprisingly long season, will go out on the road again early this fall. It will be once more reorganized in this town.

This Fassnacht show, headed by Georg Fassnacht, ran more than 60 weeks, the longest route on the road for any show in many years. And in this era of legit business, something of a riot. Show made plenty, and traveled all over the country, playing bookings under various auspices, generally the Shriners, for 50% of the gross. And the sponsors paid for the theatre, advertising, bill-posting, etc.

There are two Fassnacht brothers, Georg and Adolf, who came over from Europe not quite three years ago with a Passion Play in German. They went only fairly well for several months, until a fight in Milwaukee split 'em. Adolf continued with the show, while Georg came to Chicago and organized his English company.

Stalling Authors Force Jed Harris to Change

With Jed Harris unable to obtain a finished manuscript of "Twentieth Century," the Ben Hecht-Charles MacArthur play, he's switched his plans. First for the new season will be "I Was Waiting For You," an adaptation from the French. Phoebe Foster will star.

Harris has been waiting for the last act of "20th Century" for some time with the authors not inclined to hurry it for him. Harris recently mentioned them in a daily for not rushing the job.

Ft. Wayne Dilemma

Ft. Wayne, Ind., July 6.

Things at Mizpah Shrine theatre are uncertain for next season, with no experienced showmen at the helm. Temple is having its recorder handle summer business there with occasional recitals and programs booked.

So far no professional manager for the town's only legit theatre, has been suggested.

Hurtless Accident

Watch Hill, R. I., July 6.

Four stage players were involved in an automobile accident while enroute for a visit here, but none were hurt.

They are Sidney Blackmer and his wife, Lenore Ulric; Eddie and Gloria Foy.

Play with Garment Centre Locale Angeled by Dressmaker for Ad

Play went into rehearsal at the Gaiety theatre, New York, last week, having to do with the dress manufacturing business, intended to be seen largely by those in the industry or those who can get a laugh out of it. It is angeled by a dress manufacturer.

Play is entitled "Imported from Paris," authored by Maurice Marks and Fred Thompson. Marks is the husband of Rita Weiman and co-authored "Rain or Shine." Producer is Abe Halle, who staged "Heat Wave" and "Fifty Million Frenchmen" for Warner Brothers. The dressmaker whose cash is oiling the production is a mystery until the play gets started. Then he'll have program credit for the gowns and dresses on the stage.

Despite that Marks' real business is advertising, idea of getting the dress making firm interested belongs to Halle. After learning that Warners is not interested in producing plays on Broadway for the time being, he looked around for somebody else to put up the cash. When reading the Marks-Thompson script he got the flash. Play is laid in New York's garment center, is a comedy and has to do with the manufacture and selling of dresses. First entitled "Fashion." He found a dress house interested and the play went into rehearsal. It opens in Atlantic City July 21.

PLENTY OF TICKETS

Quincy, Ill., Cit. Burning Over Reply from Erlanger in Loop

Quincy, Ill., July 6.

Local citizen burning over what he regards as discourteous treatment by Erlanger's, Chicago.

Saturday he wired the theatre through Postal to deliver four tickets to friends in city, payment to be wired as soon as price was reported. Erlanger's informed wire chief of telegraph co. there were plenty of seats and they could be had at the box office if the parties desired them.

Refused to deliver ducats or to quote prices for Joe Cook's show.

Selwyn's Yen

Edgar Selwyn is trying to maneuver a leave of absence from Metro in order to do some legit producing. He has two plays and is understood to have asked Metro for three months off to put them on. No decision yet.

Plays which Selwyn wants to produce are "The Lady Is Tired," by Frances Marion, and "Prejudice," which he wrote himself.

Plays On Broadway

FOLLIES

Revue in two parts presented at the Ziegfeld, July 1, by Florenz Ziegfeld. Dances staged by Bobby Connolly; music and sketches by Gene Buck, Mark Hellenger, J. P. Murray, Barry Trivers and Ben Oakland, Walter Donaldson, Dave Stamper, Dr. Huge Riesenfeld, Mack Gordon, Harry Revel, Dimitri Tiomkin. Ballets by Albertina Rasch. Dialog staged by Edward C. Lilley. General production by Ziegfeld and Buck.

Cast: Helen Morgan, Harry Richman, Ruth Etting, Jack Pearl, Hal LeRoy, Frank and Milt Britton, Albert Carroll, Mitzi Mayfair, Gladys Glad, Dorothy Dell, Reri, Faith Bacon, Arthur Campbell, Collette Sisters, Cliff Hall, John Daly Murphy, George Lamar, Kae English, Earle Oxford, Leonard Stokes, Ethel Borden, Buck and Bubbles.

Flo Ziegfeld came back with the "Follies" at his theatre last Wednesday (1) and again his pet billing of "glorifying the American girl" is secondary only to the title itself. In total it is good entertainment, flavored with a flock of lovely girls.

But it is much too long. Zieggy's shows are always overtime affairs, but in this instance there should have been no puzzle as to what ought to be tossed out. That goes for the old stuff used to fill. There is plenty new material without going into the memory book. Zieggy had advisory and directional brains in resuming the revue after a lapse of over three years. Gene Buck was his right arm in the previous heyday of the "Follies," and is back both as a contributor of material and to weigh the value of doubtful skits and business. Bobby Connolly has few, if any, peers as a stager of dances, and there are others who know something about revues, including Dave Stamper, who, like Buck, has been away from the Ziegfeld office for some time.

The "Follies" has many attractive costumes and none at all. (Zieggy has forgotten that he declared himself finished with undressed show girls—but he never meant it, anyhow.) It has several added tunes since the Pittsburgh premiere. It also has great hoofing, and, despite reports, has enough comedy for this type of show. It has those alluring Urban blue backgrounds. The lighting at times is striking and up to the minute. And then there are the names, some of whom deliver.

Out of town the first act was regarded as excellent and the last portion bad. By switching and inserting, the second part of the show stood up very well, and most of the melodies seemed to be there. Rather too soon to definitely tab what songs are or should be hits. Best reception on entrance went to Jack Pearl the first night. Best scoring went to Hal LeRoy, the youthful dancer with the air-cooled teeth.

It was a mistake to spot Buck and Bubbles on next to closing. The colored boys got nice applause, but the second portion of the routine was wet, besides the brick wall drop used for them was much too drab. Pearl didn't do so well with his crossfire, "In Dutch." He has used it before and too much on Broadway.

A travesty on "Grand Hotel" found three of the name players in action—Helen Morgan, Harry Richman and Pearl, the latter grabbing the laughs. Miss Morgan was the Russian dancer, "Polly Aldervitch," and when first announced the "vitch" was not mentioned. Richman was Capone, with his mob trying to grab off the beer racket in Berlin. The line about "pork, but I'll eat it" seemed the rawest of the night. Skit was supplied by Mark Hellinger, who is among the leading writers of the show. His wife, Gladys Glad, figures as a beaut throughout.

Buck and Hellinger collaborated in writing another extended plot, plus songs. It is "Broadway Reverie," starting at a penthouse party where Richman sings a stand-out number of the same name. Lyric bemoans the passing of the Broadway of 20 years ago. Scene switches to Rector's, where celebs of another generation go upon the floor and entertain. Pearl does Sam Bernard; Ruth Etting sings "Shine On, Harvest Moon" as Nora Bayes; Pearl does the "Rip Van Winkle" lyric; Richman does Jolson singing "You Made Me Love You," and there is also a fiddle bit on "Pink Lady" by Kae English. Little attempt of any to resemble the originals and therefore not so hot.

Scene then switches into a present-day night club with Albert Carroll doing a nance m. c. It is patently an impression of the Club Abbey, which passed out after the place was shot up last winter. Standout here is Miss Etting as the cigaret girl singing "Cigarets, Cigars." In the scene LeRoy, as a kid guest, is shot.

Night-club scene also introduces a running mate for LeRoy. She has the phoney name of Mitzi Mayfair, but is one of the leading contortionistic dancers of the day. She was on later for a solo waltz number and great. Girl is from the coast and Fanchon & Marco.

Pearl figured again in a picture skit kidding directors. "In Africa" did well enough with Pearl as "Judge Crater Horn," Richman as the son of his best friend and Miss Glad as the white goddess.

LeRoy ankled himself to the top rather early. He later stepped with the Collette Sisters and Miss Mayfair. The intention of not over-doing the kid probably explains Buck and Bubbles late spot, 11:55, with the curtain down at 12:05.

Connolly's stuff especially stood out in two ensemble numbers. One came at the finale of the first act, "Doing the New York," highly effective in movement and lighting, and the direction of the girls in a Scotch number, billed "Buckingham Palace," with a bagpipe band supplementing the pit orchestra. The marching and evolution of the girls is one of the show's most pleasing sights. Miss Mayfair and LeRoy added to the scene with dual dancing. Miss Etting handled the cigaret number with finesse, but her warbling of "The Picture Bride" seemed a bell-ringer.

"Clinching a Sale" is the radio salesman Richman did at his night club. Miss Morgan has not the song numbers she deserves. Best is a flirtation duet, "I'm With You," with Richman. Number is likely to become popular but is not played up here. It's a Walter Donaldson number. "Half Caste Woman" doesn't fit and is rather a shoddy idea anyhow for Miss Morgan.

Reri, the Polynese from the South Seas, was sort of a bust. She did some wiggling and chatter with Arthur Campbell whose voice was not heard until the second act. "Mailu" was the song, picked up somewhere after Pittsburgh and put into the Reri bit. Jungle bit was highlighted by large prop elephants which moved forward on rollers. Over the tusks four show girls reposed. They had little covering and one seemed to be in the alltogether.

Albertina Rasch numbers, using eight girls, were sightly and scoring interludes. Near the close was the finest number, "Illusion in White," the girls partly on their toes. Backed by the Urban azure, the scene, and the dance movements were beautifully animated and could have sent the show into the finale.

Frank and Milt Britton, with Gene Gory and their musical gang, smashed fiddles to flurries of laughs. Some of the first nighters thought it a bit rough but they hadn't seen the roughhouse in total as at the Palace. Routine is fast and funny and the show needs it in the first part. If Zieggy wants more laughs the Brittons can still use the pie.

In the "Rector's to Piccadilly" interlude (which Hellinger wrote as a 12-minute event, and which winds up doing 44), Ethel Borden, of social register, is in as Tex Guinan. First night Miss Borden fumbled her best line. Out on the sidewalk at intermission Tex waved to the curious crowd kept back by cops and then held an impromptu reception.

The ""Follies" looks good and could be better if scissored. The show girl crop has some new lookers, including the winners at Galveston last month. Nearly 50 beauts in the first ensemble. They should count in bringing 'em in. Fact that the house has been equipped with a cooling system won't hurt either. *Ibee.*

General Theatres Corporation, London, billed Chilton and Thomas as "The Greatest Song and Dance Artists America Ever Sent England."

Al Jolson says: "In my estimation Chilton and Thomas are the greatest and most versatile song and dance artists in the world."

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(Thanks to Al Jolson)

RE-OPENING WITH "WONDER BAR" OCT. 1st

N. Y. "Journal," Mar. 18
John Anderson
Dance Team Hit
"Chilton and Thomas came on late in 'THE WONDER BAR' and the applause they received would have lifted the roof of an ordinary street level theatre."

"Daily Mirror," Mar. 18
Walter Winchell
"Chilton and Thomas present a song and dance act that hasn't been equaled on B'way in many a moon. For diversion seekers I would recommend Chilton and Thomas those show stopping dancers in the 'Wonder Bar'."

N. Y. "World Telegram," Mar. 18
Robert Garland
"Chilton and Thomas win applause from everybody in 'The Wonder Bar,' not excepting Mr. Jolson."

Chilton and Thomas Appeared Before the King and Queen of England, May 22, 1930

Picture Houses and Loew
WM. MORRIS

Productions
BILLY GRADY

Future Plays

"Three Times the Hour," produced by Brock Pemberton, will open at the Avon theatre the last week in August. Casting is going on now, with rehearsals to start at the end of the month. Play was previously titled "Death Dance" and was written by Valentine Davies. Margaret Perry is the probable lead.

"Green Talon," mystery by Bernard J. McOwen, in production by H. Clay Blaney and Harry Humphrey.

"Fast and Furious," all-colored show, being readied for Broadway, with rehearsals at the Little theatre. Forbes Randolph, producer.

Helen's Early Start

Helen MacKellar will bow into the new Broadway season early this year, being scheduled for the lead of "Clara Deane" early in September or late in August.

It will be Stanley Sharpe's next.

Syracuse Stocks Fold

Syracuse, N. Y., July 6.

With business shot to pieces by the intense heat of the past week, the thermometers here attaining 100 degrees during the torrid wave, the Kolb and Branze burlesque stock at the Syracuse called it a season Saturday.

The Dewitt stock will end its six weeks' vain drama effort at the Dewitt next Saturday.

Kolb and Franze took over the Syracuse on June 14. Tab, burlesque by a company of 25 and subsequent run pictures, with a top of 25c., was the policy.

The Dewitt Players came in as a James Gordon Coots company on a percentage arrangement. Subsequently, Julian S. Brown, millionaire lessee of the house, became financially responsible for the company's indebtedness.

'ABIE' FOR REVIVAL

When Is Indef—Meanwhile All Out for Stocks

"Abie's Irish Rose" has been withdrawn from stock by Anne Nichols, who wrote and produced it. Miss Nichols proposes to revive the show which established a world's record by running five years on Broadway.

The date of the proposed revival is indefinite and may be held back two years. At that time it is expected to be presented with an all-star cast.

"Abie" is reported being pirated in France. It has never played there and for some reason the French rights were never disposed of.

Louise Brown—Shuberts

Louise Brown will have the lead in "Kissable Girl" for the Shuberts. Scheduled for the Shubert Aug. 17.

Trick Play's 2 Directors

Two directors, Aleander Leftwich and Egon Brecher, will stage "Two Seconds," drama, due in September. Play is being presented by Irving Lande and William Stephens, latter an agent. This is his first production attempt.

"Two Seconds" is one of those tricky plays in two acts and 22 scenes.

(With apologies to Rube Goldberg)

Don't Let This Happen to You!

A man took out an Accident Insurance Policy so he would be fully protected in case he got hurt;

He went through an Earthquake without a scratch;

He fell 10,000 feet in an aeroplane with no bones broken;

He had a miraculous escape in an automobile accident, came off unharmed;

So he got tired paying premiums on his Accident Insurance and threw the Policy in the waste basket—

And that very night the ceiling fell down and laid him up for six months!

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Direction: RUSSELL DECKER. HARRY WEBER OFFICE

Femmes and Politicians Become Important in French Subsidies

Paris, June 26.

Off stage politicians see good times ahead, due to the extension of the state subsidized theatres. Show business has long been fighting for an abatement in taxes, with pictures and legit at odds, each pulling their own way, due to pictures being heavier taxed than legit.

Following a political attempt to obtain a government subsidy for national picture production and exhibition, the legit managers are now out with an offensive of their own against public funds. They claim the situation of the French stage is desperate and that French art makes it indispensable that a subsidy, either from the state or from the city should be granted to a considerable number of stands which, so far, have been strictly private enterprises.

Up to date such officially subsidized theatres as the Opera and the Comedie Francaise have been considered as a harem, where politicians concerned with subsidies could house their favorites. Increasing the number of subsidized theatres simply means that producers will have to look for funds not only from angels but also from the good will of politicians, with the immediate result that the politicians' "in" on the femme part of the talent will soon equal that of the angels.

Facts

Showing how queerly run are subsidized theatres are two facts which happened recently at the Comedie Francaise. First is the case of Cecil Sorel, generally conceded to have brought $80,000 gross business during the last season. Her share as a member should be $1,840, but considering that she was away on leave part of the time and that some old regulation provides for progressive fines for actors who are not with the company, the fine amounts to $1,825. So the actress gets for a full season's work the total amount of $15. This bookkeeping jugglery is by no means uncommon, though rarely practised to that extent.

Another instance is that of Berthe Bovy who, instead of appearing at a performance, sent word she was suffering from an overdose of sleeping draught and had to be replaced. It was found there was no proper understudy for her, resulting in considerable difficulty for the show.

The Opera Comique, another state subsidized house, has been found such an impossible proposition to run that one of the company's managers recently resigned in protest. This gives an idea of what can be anticipated and what may happen if more theatres get state subsidies.

2 LIGHT NEW PLAYS ARE ENGLISH FLIVS

London, July 6.

"Strange Orchestra," at the Embassy, is a morbid entertainment, humorously unfolded. Written by a youth who gives promise when more matured.

Play is entirely too sketchy and uncommercial.

"What Woman Wants," at the Garrick, was produced nine years ago as "Hawleys of High Street." Rewritten, it's still a silly, exaggerated and obvious comedy with burlesque characters.

Failed nine years ago and will flop again.

"Quaker Girl" Hit

London July 6.

Success of a "Quaker Girl" revival in the provinces, despite an unknown cast, has decided Edward Laurilard to form a company for reviving the show in the West End.

He's negotiating with Binnie Hale and Bobby Howes for the leads.

Likelihood is that "Quaker" will go into the Gaiety.

Henson Producing

London, July 6.

Leslie Henson is producing a new comedy entitled "Counsel's Opinion." It will start in the provinces.

Owne Nares and Ursula Jean are the leads.

Gracie Fields in Film House at $2,000 a Wk. Finds Out About Heat

London, July 6.

Gracie Fields is topping the bill at RKO's Leicester Square theatre for one week and scoring easily. Appearance is a plug for "Sally in Our Alley," her first talker, made for RKO in England. Understood she's getting $2,000 for the 12 performances, 40% below her West End stage salary.

Miss Fields' engagement may prove a good investment as a plug for the forthcoming film, but otherwise its unlikely to beat the heat wave slump.

Film support is "Laugh and Get Rich" (Radio), with Miss Fields scoring a big success after a mild ovation on appearance.

First house was 80% empty, and second little better.

2-WAY CANCELLATIONS MAY TIE UP PALLADIUM

London, July 6.

Charles Withers, scheduled into the Palladium for three weeks, was given a last minute cancellation. Palladium management claimed his act as being incompetently performed.

Withers showed last week at Portsmouth, prior to opening in London, with his company recruited here.

Senator Murphy, with meager billing, is on the books to deuce it. He's considering cancelling, which may leave the Palladium in a hole for this week's vaude show.

Murphy opened however, going over splendidly at the opening show today despite the early spot. Only a small house out front.

Joe Kirkwood, Australian trick shot golfist, has an entertaining act if you're interested in golf.

Ruloff and Elton did nicely.

Died in Two Spots

London, July 6.

"Sea Fever," an adaptation of "Marius," by Marcel Pagnol, at the New theatre, closed Friday (3) after five performances.

John Van Druten did the adaptation.

"Marius" was shown on Broadway last season under the title of "Marseilles" and flopped badly.

Sydney Wood handled the New York adaptation job.

Gerrard No Like Role

London, July 6.

Sir Alfred Butt's negotiations with Gene Gerrard for Gerrard to play the comedy lead in "Victoria and Her Hussars" are off. It's a musical due at the Palace in September.

Gerrard was willing and came all the way from Vienna to look at the script. One look and the deal was off.

"Evergreen" Closing

London, July 6.

"Evergreen" folds Saturday (11). It was announced to die two weeks ago with a last minute ticket rush reviving it for a while.

SINGERS TURN DOWN CUT

No $160 Per Performance in Vienna Opera, They Say

Vienna, July 6.

Jeritza, Lotte Lehman, Piccaver and other high cost song birds of the Vienna Opera have refused to abide by the decision of the Vienna and Berlin Operas to reduce the maximum salary to $160 per appearance. All have term contracts and figure they can make them hold.

Austrian Parliament is framing a law which will make the cuts obligatory, contracts or no.

LIGHT RETURNING

Not Wild Over Future of Titus' New Theatre in Paris

Paris, June 26.

James Light, who ostensibly came over to Paris to organize and run Titus' new American theatre, has suddenly come to a reverse decision and will go back to Broadway. After a look around the prospects of running an American theatre in Paris didn't seem so hot and a glance into the history of such ventures over here clinched the matter.

Besides, Light declares, that if he went into Titus' theatre it would not be a step forward. He feels he might be just stepping right back into the none too brilliant Provincetown days, as Titus' theatre is equally small and more of an artistic and experimental venture than strictly box office.

Titus himself will go to America in August to find a professional nucleus for his company.

"MIRACLE" REVIVAL IN LONDON BY COCHRAN

London, July 6.

"The Miracle" will be revived at the Adelphi late this month. C. B. Cochran made the arrangements with Max Reinhardt during a Berlin visit, from which he has just returned.

"Miracle" going into the Adelphi means that "Evergreen" will move out.

Diana Cooper will play the "Miracle" lead again, as she did in the original company.

Futurist Play Puzzled 2-Way Audience in Rome

Rome, June 25.

Marinetti, Futurist poet and Academician created a terrific uproar with his new play "Simultanina" at the Argentina theatre, here. Play is weird and fantastic, and purports to be a Futuristically psychological soul analysis.

The audience was divided into two groups, one part hissed and cat-called and booed practically without interruption through the performance, the other guffawed and giggled. The unprejudiced public present had to wait till next day to hear from the dramatic critics what the play was all about. The Futurist author and company seemed quite pleased with the rowdy reception, which is what they like.

Sensation Expected

London, July 6.

Bertie Meyer has acquired rights to "Elizabeth von England," German play.

Concerns the private and intimate life of Queen Elizabeth and is likely to create a sensation when shown at the Cambridge theatre in August.

Peabody's Doubling

London, July 6.

Eddie Peabody, after six consecutive weeks of doubling at Paramount's Astoria and Plaza, opened in Dublin today (6) for Par with Manchester and Cardiff to follow.

He'll then return to the Astorias and double into the Piccadilly hotel.

Kemmys Get Over

London, July 6.

Three Kemmys, with Eva Ivey, are at the Plaza.

Spectacular contortionist and over very well.

Mary Mansour to Paris

Cairo, June 22.

Mary Mansour, manageress of the music hall called after her name, left for Paris to take part in dancing performances at the Colonial Exhibition.

St. James Dark

London, July 6.

"Payment Deferred" closes at the St. James July 11. House goes dark till Autumn.

The European Runaround

By Frank Scully

Abroad, June 26.

"Mail" and "Express," London rags, which had gone all the way from cursing to camaraderie in the last few years, may go back to cursing again as a result of a fast one by the "Express."

"Mail" had been plugging a channel gliding contest with six pilots entered for a prize of 5,000 berries.

Day before Lissant Beardmore, billed as a Canadian opera singer, hopped into a glider and made the first one-way crossing of the English Channel.

"Express" pulled this stunt for a front-page, seven-column streamer, and left the "Daily Mail" with its glider derby as the next day's anti-climax.

Nosediving Tenor

Where Beardmore rates the opera-singer stuff is beyond us. He comes from a well-heeled Toronto family. He studied singing for six years in pre-war Germany and then broke out as Tristan—a flop.

In 1925 he took over part of the nut of the Carl Rosa Opera Company in London, which bankrolling gave him an in for Wagnerian roles.

Even with such a frame he tenored to another flop.

Bealby's Dutch Act

After kicking the legit all over the place, "Express' has signed George Jean Nathan as guest critic.

This is expected to stop the summer stampede of readers from the "Express" to the "Herald" where Swaff has moved over.

Nathan still insisting he has only met five actors, and those under protest, in his life.

Day Nathan's appointment as pest-critic was announced George Bealby (Wright), a well known heavy, committed suicide.

Deezes and Dozes

Vienna, overboard with Rotarians, shows the town gone completely bally.

They're even giving away postcards of the town. Everything from programs to menus and match boxes are full of Rotary blurbs with the Government getting out a special Rotarian postage stamp.

Only defeat for the invaders was the Hollywood Quartet. Jazzboys were told to lay off in Vienna and take on a load of culture.

Some attended "Tristan and Isolde" and all the cable desks got a laugh when A. P. copy came to Paris: "Vienna is being cheated of American jazz and triple-sized tips while the American Rotarians are enjoying large dozes of culture."

Proofrooms let the "dozes" thing ride.

Marshall Knows Best

Return of the Herbert Marshalls, including Edna Best, gives London producers a chance to show what they can do when they have a piece of exploitation handed to them on a silver platter.

After all that runaway stuff from Hollywood, Miss Best, a flop before in British pictures, though her husband was a success, comes home as

(Continued on page 62)

CHARLOT BANKRUPT

London Revue Producer Owes $300,000 — Assets, $100,000

London, June 26.

Andre Charlot, theatrical producer, has been declared a bankrupt on his own petition.

Liabilities around $300,000 and assets about $100,000.

He has been one of the leaders of the English revue field for a long time, coming originally from Paris in 1914.

Recently his enterprises have failed to click. "Charlot's "Masquerade," a Beatrice Lillie revue at the new Cambridge, lost money, while "Wonder Bar," his last show, outstayed its time.

50% SALARY CLIPS FOR LONDON'S 'SMILES'

London, July 6.

"Land of Smiles," musical at the Drury Lane, scheduled to close Saturday (4) will carry on until C. B. Cochran's new show, written by Noel Coward, is ready. That's figured for September.

Show's continuance was made possible by cutting all around, theatre shearing the $3,750 weekly rental down to $2,000, and Richard Tauber together with the rest of the principles, accepting 50% off.

Aliens in Holland

The Hague, July 6.

Despite that government here is unfavorable to allowing foreign musicians into the country, a permit has been given Jack Hart and his Savoy Orpheans.

Group opens this week (6) at the Kursaal in Scheveningen.

"Dress" Cut Out

Paris, July 6.

Business so bad at the Ambassadeurs restaurant in Paris that they have given up compulsory dressing for the men patrons.

Business suits are now accepted there for dinner.

Unemployed of German Actors Formed in Ass'n For Radio and Pictures

Berlin, June 26.

Together with the Berlin Broadcasting Station, the Actors' Guild has formed an Association of Unemployed Actors and Actresses. They will, under their own direction, broadcast plays. The Berlin broadcasting station, due to the great unemployment of actors, have decided to support this association as much as possible, and at regular intervals, i. e., every four weeks, give an opportunity of broadcasting August for the first broadcast.

The association is also negotiating with Carl Froehlich. A picture is to be made with the unemployed actors and actresses. The plot for this picture will most likely be broadcast in the form of a play.

DANCE MARATHON GOT PARIS' BIGGEST GROSS

Paris, July 6.

Dance marathon still going strong here, with last week's gross well over $20,000. It's the heaviest gross of the week for any amusement here for the week.

Promoters seem certain to clean up about $40,000 on the stunt.

Kirsanova on Ballet

Belgrade, July 6.

Nina Kirsanova, friend and chief collaborator of Anna Pavlowa, has signed a contract with the Belgrade Theatre to become ballet director. Begins in September.

It's hoped here Kirsanova will make Belgrade as important a ballet center as Pavlowa made Leningrad before the war.

Soph in B'way Revue

London, July 6.

Sophie Tucker is going to appear in the new Weber and Fields Revue in New York. She signed here after a cable offer.

Revue is slated about September.

Valueless Book Critics

Were "Variety" to take a box office" score of the book critics, it would reveal an amazing total of "no opinions." It's a commentary on book criticism today, beyond question on the d line.

When Stuart Sherman died and J. Brooks Atkinson turned dramatic critic, the book reviewers became softies. The robust criticism of their day is no more. If a critic ventures an adverse opinion on a book he will soften it in the same notice. More often no opinion at all. Merely a review, using excerpts. Yet rating by-lines.

Week-day reviewers in the dailies worst offenders, if that's an offense. It may be that a hasty reading doesn't give them time to form an opinion. Or that daily readers pass it over. But it's not book criticism. Nothing more than a glorified publisher's blurb.

That doesn't sell books. Readers want an opinion, more so in the case of books than for amusements. They used to quote and swear by Stuart Sherman. His approval frequently established a book. Can as much be said for the current critics?

Perhaps it is the publisher's influence, engendered by poor book biz and the probable curtailment of advertising. When a couple of book industry people put Alexander Woollcott on the air recently to review books, he proved a surprise by furnishing opinions. A surprise to the book people, that is. As a dramatic critic Woollcott had been accustomed to giving opinions. Woollcott proved so popular as a book critic—literally critic—that his station moved him to Saturday night, an unusual spot for a straight talk feature. Then Woollcott told one truth too many and he was taken off.

Instance of what a frank opinion can do for a book is the recent Capt. Liddell-Hart review in the N. Y. "Times" on the Pershing experiences in the war. Liddell-Hart, a commentator in literary matters and only infrequent book critic, gave the Pershing story an adverse notice. It aroused discussion pro and con, in print and out of it, and probably sold more copies of the book, despite the Liddell-Hart notice, than any other comment.

From the viewpoint of the scribblers, they prefer an opinion to a lackadaisical review. Which is why they would sooner gain the attention of H. L. Mencken, although he is notoriously hard to please, than most of the others. Unfortunately, Mencken's pieces do not circulate as widely as any of the daily paper reviewers.

One of the reasons for the too-kind notices, or non-employment of real criticism, is the use by the newspapers and mags of book people as lesser reviewers. These alleged critics lay low for fear of retaliation or in hope of a good notice in return.

Frank book criticism is one of the things, and one of the most important, that will restore the book biz to its former status.

A Literary Tea

According to the current literati traditions, the publication date of a new book goes hand in hand with a "literary tea" to honor the event. The publisher is the host. Guests are anybody who happened to hear about it.

Nothing is accomplished except the easing of the hunger of the crashers and the assuaging of their remarkable thirst. Yet the teas go on, though the folks who could do the honored book some good have long ago learned to stay away from these densely thronged assemblies.

They're called literary teas, but the only thing literary about them are the copies of the book on display that the publishers hope will find their way into the hands of some itinerant book reviewer. Crashers on the scene station themselves within arm's length of the punch bowl and stay. The punch bowl territory is no place for the timid. Only a line plunger can work his way to it.

Guests commence to talk shop with vigor after the first glass. They prime easily. Genuine authors are scarce; guests are potential authors. Publicity men, advertising experts, financial backers of publishing ventures who fancy themselves mingling with the artistic type, news syndicate writers, book trade paper editors, editors of the less important magazines surround the one or two actual writers the hosts have been able to induce to appear, and chatter self-consciously in the literary idiom. Book reviewers are nowhere to be found.

Sex appeal at a literary tea is slight. The ladies seem to lose out in personal allure as a result of their intelligentzia bend of mind. They are artistic, which means they don't know how to do their hair nor when they've reached the saturation point of eye shadow. They're fond of draped turbans that wind up too large for chic. They're all very pale without the complement of being correspondingly interesting. Always plenty of women present, and they all have a good time. The punch gilds their plainness to the men, so the girls get quite a whirl.

As the afternoon turns into evening, repartee gets louder if not better. The hosts, worried how to call a halt and clear the premises, instruct the punch mixer to hold out the gin in the next batch. That does the trick.

Convinced no more liquor is forthcoming, the throng eases out.

When it's all over a few desolate whole wheat bread sandwiches and cigaret stubs on the floor give sloppy notice that here once was a literary tea, one of those famed gatherings of beauty, wit and intelligence.

The Tomboy Will Out

Variety office, Hollywood.
"Variety," New York.
Muggs:

The brash, bulger blatancy of "Variety's" New York headquarters in classifying itself as a collection of moronic muggs has brought no end of embarrassment to this estimatable weekly's Hollywood representatives. The entire West Coast as a body—dead, no doubt, but a body nevertheless—resents indignuntly recent statements as to the social standing (errudition and edjucation of its writing force as a hole. If all "Variety" writers and advertising men are to be classified under the general head of muggery, there is grave danger of the Hollywood office withdrawing from any farther diplomatic relatives with the home office.

As to the accomplishments of your Hollywood office, may we not remind that three of us hold collidge decrees? One of our writers when eating next door at the beanery is never without his French newspaper, although he is U. S. born and never had any dealings with the French during his early days. When the recent "Variety" articles on "Variety" muggs were explained to him he through up his hands and exclaimed: "Cherchez la femmie! C'est la Gure!"

Three members of this staff have also, at various times, wrote and produced pictures. That these ex-producers are now what you term muggs is because their pictures was too classy for the mob. One staff member also carries a card in the Authors League of America, which was left in the Brown Derby by Rupert Hughes.

As to the satitorial, or coat and pants, effects of the Hollywood type of "Variety" man, they are exactly in keeping with what the well-dressed man should wear. Ready mades and ha d-me-downs are oke for the New York muggery, but the Hollywood news gatherers patronise tailors who find time in between to work on such small fry as Adolf Menju, Ronald Coleman and John Gillbert.

For final and overwhelming proof of our status as gents we point to the manager of the Hollywood office, who wears a beret. Would a mugg?

"Variety," Hollywood.

Hal Layton Dies

Hal Layton (Halvord G.), 44, died June 30 in New York of cerebral meningtis. The attack followed a sunstroke near his home in Hastings several days before.

A former newspaperman who came here to report the National Democratic Convention, Layton developed into a crack publicity man and advertising counsellor, handling a number of national campaigns. Perhaps his best known client was G. B. Dahlberg, head of the Celotex corporation, which manufactures a by-product of sugar cane stalks. There was a rift between them during the market panic when the stock dived. Layton was financially ruined. About six months ago he quit the Friars, where he daily lunched, and went downtown, forsaking all his contacts.

The funeral services held at Campbell's, Thursday (2), were unique in that the pastor read an eulogy written by one of his friends, Howard W. Dickenson, former vice-president of the Batten Advertising agency. The address was a true estimate of the deceased, his generosity and ability to make and keep friends.

When a boy Layton's spine was injured in a football game and he was operated upon by Dr. Lorenz. Understood that condition incapacitated him from obtaining insurance, although he was exceptionally powerful around the shoulders and arms. It also kept him from going overseas during the war, but he was prominent in the Intelligence Department division at the Presidio, Cal.

Layton was unmarried. He resided with his sister, Donna, who was his secretary, and they were inseparable. His mother resides on the coast and was not present at the services.

At one time the deceased was identified with pictures, handling the publicity for that and radio activities of Dr. Lee De Forest.

Remains were cremated and buried at Silver Mine, Conn.

Best Sellers

Report for week ending July 4 by American News Co.:

Fiction

Red Pepper Returns, by Grace S. Richmond, $2.00.

Father, by "Elizabeth," $2.50.

Sixth Journey, by Alice Grant Roeman, $2.00.

Call Her Savage, by Tiffany Thayer, $2.50.

Money Mad, by Rex Beach, $2.00.

Non-Fiction

Culbertson's Summary, by Ely Culbertson, $1.00.

American Black Chamber, by H. O. Yardley, $3.50.

Death and Taxes, by Dorothy Parker, $1.75.

Bonus, $1.00.

New Russian Primer, by M. Ilin, $1.75.

Green Hell, by Julia Guguid, $4.00.

"News" Loose on Titles

Mixup on the N. Y. "Daily News" has the boys squawking as the sheet put on a girl writer from the suburbs to do similar personality close-ups as done by Sidney Skolsky ("News") which latter has had published in book form. Girl's stuff is called "Snapshots." First aimed to be titled like Skolsky's "Tintypes," but the smallest columnist, according to info, squawked, so the other title for the girl.

Now it's handed that Louis Sobol, N. Y. "Journal" columnist and formerly on the "Graphic," is kicking on the same grounds. He has been using the "Snapshots" title for a couple of years or more.

Evidently "Daily News" management is overlooking such things as prior rights. In Detroit it is using Skolsky's "Tintype" idea which he created for the N. Y. "Sun" as a local feature.

Girl's stuff in the "News" is headed for thrice weekly. Her first writeup was on Skolsky, only she spelled his name "Sydney," while on the same page Skolsky himself was by-lined "Sidney."

The girl writer is reported as a Westchester neighbor of Capt. Patterson, "News" publisher. Latter is of the Chicago Pattersons and among the owners of the Chicago "Trib." The girl came to the "News" after she clocked an interview with Patterson for a Westchester paper or mag which the publisher liked.

The girl should be handed something for doing a snapsot of Sidney for her first piece. Maybe that was smart or ordered.

Second Hand Mags

Second hand mag business is thriving in eight spots in Los Angeles, with prices ranging from pulp thrillers six for 25c., to "Fortune" at 75c., with some numbers of the the "National Geographic" at $3 and $4.

Largest of the layouts occupies about 2,500 square feet on Spring street, formerly the site of a public market. Stock is elaborately classified, with special departments for radio, technical magazines, pictures, fashion, etc. A music department has pop sheets, some of the numbers dating to 1904, at three for 25c.

Another Spring street spot a block away is under the same management, but the six remaining old-mag vendors are soloists. One on Hill street shares space with a cider bar and one on Main street with a penny arcade.

Market for super-cheap reading led Holmes Book Store, on Main street, to rent an adjoining storeroom and stock it up with nickle magazines.

Sources of supplies are trade secrets, although torn-off covers on the more recent numbers indicate they are newsstand returns. Each dealer has secret rummage spots, some working the charity junk depots, where quantities of magazines and books find their way with general household trash.

Dealers pay ½ to 1 cent a pound for supplies and charge 10 cents or three for a quarter for most of the class stuff. A year complete of the American Mercury is sold for $1.

May Air the Legit

Strong move coming in Beaverbrook group of English newspapers to lay off all stage news and gossip and confine theatre space to dramatic criticism. May develop into letting the legit completely out of the Baron's sheets.

Reason said to be theatres will not come into line as display advertisers in same way as picture theatres have done. Figured legits are getting far too much space and produce little ad revenue.

"Evening Standard" for some time has run daily feature on all angles of show business under streamer "London After Dark." Beaverbrook's idea seemingly legits would come in with display ads as picture theatres do on account of large-size film editorials.

But legits are sticking hard to their old timer idea of a couple of minion lines in the classified.

Railroads Peeve

Chicago newspapers are continuing a terrific editorial drive to keep the vacationists in town for the summer. Every possible opportunity is being seized by the newspapers to point out to the public the so-called advantages of Chicago as a resort. Slogan of "Chicago—the ideal vacation spot" has been unofficially adopted.

Hearst papers have been especially urgent in this matter, devoting their lead editorials to urging the Chicagoans to patronize their own town. Tone of these articles are seen in such as "Rest and Recreation; Chicago offers both. There is no finer place to spend a vacation than Chicago." The Hearst morning rag, "Herald-Examiner," has assigned a reporter to spend two weeks giving a daily account of his vacation experiences in town. Staff cartoonists are working overtime turning out pictures with the same theme.

Campaign has reached such large proportions that the travel bureaus, railroads and outside resorts are starting to squawk at the unfair competition.

Behind the "Stay in Chicago" move is the not-too-subtle influence of local merchants.

Paris Editions Scrapping

The Chicago "Tribune" declared war on the New York "Herald" in Paris. Business departments were at outs over the aeroplane distribution, but now the editorial departments have taken it up.

"Tribune" razzed the "Herald" for stating it printed the entire text of the Hoover speech exclusively, and the following day printed one of the most scathing attacks against a picture published in the "Herald."

The "Herald" had, through its regular Acme picture service, received a picture of food riots in Russia, supposed to be of recent date. The photo was printed with a guarded caption, but the "Trib" showed the picture was taken 11 years ago and had been one of the pictures in Arno Dosch Fleurot's recent book on European journalism.

"Tribune" is losing money on its airplane service. It is determined to try for more subscribers even at the cost of daily razzing the "Herald," which is increasing its circulation.

Sweeney Must Tell

George H. Sweeney, publisher of the Pueblo, Colo., "Chieftain," must answer questions regarding his assets, exclusive of his position and salary with the paper, and a few other sources of income. This was the ruling of Judge Voorhies after Sweeney had refused to be sworn, was adjudged in contempt and the contempt judgment was upheld by the Supreme Court.

This decision means that Sweeney will have to testify or probably be made to serve his jail sentence.

Case grew out of Sweeney recommending investment to a friend and friend lost the money, $20,000. Sued Sweeney for it and court gave judgment, but when it was tried to collect same, only about $50 could be found. Sweeney goes bond in Federal court for several thousand and court was trying to find some of this to collect, but couldn't. Then Sweeney refused to tell where the money is, if any, so now they are back where they started from—practically.

New Sports Mag

"Madison Square Garden" with the sub-title "International Sports Magazine," a new monthly, has made its debut. Ned Brown, formerly with the New York "Morning World," is managing editor; William F. Carey, president of the Garden corporation, editor, and Walter St. Denis, associate editor. Sports articles by by-line writers with other publications, concern boxing, baseball, turf, tennis, la crosse and jai alai.

Benny Leonard predicts Young Stribling may become more popular than Jack Dempsey; Jim Jennings rates Max Schmelling as a combination of Dempsey and Tunney.

Contributors include Damon Runyon, who has the lead article, a salutatory by Carey, Bozeman Bulger, Frank Menke, Vincent Richards, Walter Trumbull, Jack Filman and Norman St. Denis.

Giveaway Mag

That new mag to be called "Gentle Reader," which makes its bow in September, will be a giveaway, for distribution only in the bookshops. Richard Manson is editing.

The mag will cover the arts, with emphasis on books. Percy Hammond will cover the theatre and Samuel Chotzinoff music. Alison Smith and Frank Sullivan, in addition to Chotzinoff and other former "World" people, will contribute.

Advertising appropriations by all the book publishers understood to be set already, which will be the mag's only revenue.

Pubs Dust Shelves

Authors who received the original publishers' deposits but despaired long ago of ever seeing their stuff in print are extensively represented on the fall publication lists.

There'll be a lot of books on the cool-weather lists which weren't considered up to snuff after payment of the retainer. Publishers prefer using this rather than fork out new money for new scripts at a time when available cash has its limitations.

Meanwhile these are dog days for any but contracted authors who have fresh creations to peddle.

Chatter

Publishers' fall lists smallest in 20 years. Fiction comparatively even less.

Helen Comstock will edit "International Studio" when it goes into its change.

Hamlin Garland the only first-line scribbler who sticks to New York all year 'round. Lives in lower Harlem.

Tiffany Thayer, who is really Elmer Ellsworth, Jr., may chuck the advertising biz for scribbling.

L. A. G. Strong tells the most interesting stories about an Irish fisherman named Paddy Kennedy. Likes him too much to put him in a book, though.

Where Harry Stephen Keeler got his particular style of haircut a greater mystery than contained in any of his stories.

Scribblers being circularized by a hand-writing expert who claims better results for them by an analysis of their handwriting.

Most of the book material that goes through this country to Russia handled by Samuel Budin. Some of the scribblers whose works are used have still to see a royalty check.

Dick Fitzgerald always places paper and pencil at his bedside should he get an idea during the night. In 10 years the paper and pencil have not been used.

Mrs. E. M. Hull still trying to duplicate "The Sheik."

New member of the "All Story" mag editorial staff is Louella Still.

David Cantor and Herman Lustfield plotting a new mag.

Nina Wilcox Putnam's return after so many years is principally for ideas and to avoid going stale. Announced when going over she would stay there for good.

"World-Telegram's" idea of alphabetical arrangement of book ads, a la show ads, was a good idea, only there weren't enough book ads.

Business conditions being what they are, the editor of a trade paper finds enough time to publicize a swimming pool on the side—and thus keep alive.

Those British names! Christopher St. John, who edited the Ellen Terry-Bernard Shaw letters, which come out in book form so n, is a Miss.

Bruce Bas has to read from six to a dozen mystery stories a week. He's still rational.

Sequel being readied to "No Bed of Roses," which was hotter than last week's heat wave. So is the sequel.

Sign of the depression: Instead of the killing of a full-sized man, new book is called "The Murder of a Midget."

Canavan of No. 802 Imposes $1,000 Fine On All Members Disobeying Orders

Internal dissension in the ranks of Local 802 (musicians' local) has reached such an acute stage, Edward Canavan, executive chairman, has taken drastic action in putting an immediate stop to methods employed by local members in seeking to propagandize a new angle on local autonomy. Canavan and 802's board of governors are in accord with official announcement wherein unusual fines will be imposed when members are found guilty of alleged infractions and insubordination.

The fight is between the local execs and a new organization of 802 men called the Musician's Welfare Association. This new outfit organized, it is said, to stamp out the transfer evil as they term it. They aim to keep local work for 802 men only. Transfer men (union men from other districts) were the common enemy, they said, and must be kept out, regardless of American Federation laws or those of the United States.

The fight has been brewing for some time and just came to a head. It is reported Canavan waited for the spot before he struck.

$1,000 Fines

June 23, over Canavan's signature, a notice was sent to all members of 802 informing them they will be fined $1,000 if found belonging to any musician's organization besides the local without consent from the local board. Also fined same amount for directly or indirectly requesting any member of the local to join any other organization or union and failure to report to the secretary knowledge of any violation by a member.

The notice further stated the board has not given any permission to join the new welfare association and is positive in its declaration that all must withdraw or suffer fine and probably expulsion.

It is reported the officers of the new welfare group have been expelled from 802 and cards taken away. Many members of 802 stand liable to expulsion also, according to account, for their participation in the welfare outfit.

1,500 in Welfare

The Welfare Association is claimed by its members as having over 1,500 members. Many were originally transfer men who have become regular 802 members on the six-month law.

The laws of the American Federation of Musicians gives every man or woman in the order the clear right to transfer into any district in the country, deposit their cards and try for work. Only a spot declared forbidden territory by the national board is exempt. This law the members of the Welfare Association wish to abrogate. They tried to force their ideas on the local union's execs some time back. Failing in this they organized the new order.

Girl Stowaway

New Bedford, Mass., July 6.

Alice Lamont, former cabaret dancer in New York, despite she gave her age as only 18, was arrested here after riding into the city aboard one of the cars of the Ringling circus.

Accused of being idle and disorderly. Came from Worcester where she said she had been living.

Clarke's Last Lyric

Los Angeles, July 6.

Freed-Powers is publishing "Now That I Need You, You're Gone," by Grant Clarke, Edgar Leslie and Joe Myers. Probably the last tune with the deceased lyric writer's name credited.

Written at the same time Clark did "Dirty Hands," latter was such an outstander this tune has been held back until now.

JOHNSON'S VAUDE EFFORT

Charles Johnson's band (colored) at Small's Paradise, Harlem, is stepping into vaude and the picture houses. Initial date at the Fabian, Elizabeth, N. J., July 4.

Johnson will stick in vaude awhile with Loew circuit spotting him in the east.

Harding's Alabamians have followed Johnson at the Paradise.

Maxwell's Death Left Foreign Matters in Air

Successor to the late George Maxwell, head of the foreign department of A. S. C. A. P., who died in Paris last week, will most likely be appointed at the Board of Directors meeting today (Tuesday).

Maxwell was negotiating numerous foreign deals for the Society. These are now pending the appointment of a successor.

Tenner's Finale

Hollywood, July 6.

Joe Tenner argued himself into the alley after a week at the Los Angeles theatre leading the band for Leon Errol.

House had been doubtful about Tenner's work but planned another week's try. Then Tenner settled it himself by a wordy tiff with Carl McBride, stage director, terminated by the latter executing the bum's rush.

Carlton Kelsey is the new band leader.

M.P.'s Drug Store Scout

M. P. P. A. will shortly send a man on the road to investigate the sheet music counters operating in drug stores in the west.

M. P. P. A.'s plan to run music counters in drug stores was taken over by the jobbers. There are currently 11 counters in drug stores in the middle west. Jobbers handling are Jenkins Music, Richmond-Mayer and Lyons & Healy.

M. P. P. A. will investigate to determine whether it is worth while recommending operating additional counters in drug stores.

Writers' New Class

At the songwriters' re-classification meeting of the A.S.C.P.A. last week, a new class was created. New set will be known as Class D.

Heretofore songwriter members were classified as A, B and C, or 1, 2 and 3. Letter classification was a split of the A.S.C.A.P. songwriter royalties, Class A receiving for 1930 about $6,000, B about $3,000, and C about 1,500. Writers in the numerical class received fixed sums according to their numbers, all of which were less than that of the letter class.

The new Class D will also receive a fixed sum, which will be between that which C and 1 receive.

Kelley's Bankruptcy

Utica, N. Y., July 6.

Failure of the Kelley Automatic Music Company of Albany, some time ago, led to the filing in U. S. District Court here of a personal petition in bankruptcy by its president, Harry L. Kelley of Albany. Kelley shows liabilities of $23,658 and no assets.

Concern, which sold music machines to amusement parks, dance halls, night clubs, etc., is now in the process of liquidation.

Wayne King's Cosmetic

Chicago, July 6.

Wayne King goes cosmetic in the fall. Contract made with the bandsman through MCA by Lady Esther beauty products calls for a weekly broadcast for 13 weeks, with an option for 13 more, starting Sept. 27. Ticket stipulates selection of the program's announcer is to be left to the band's bookers.

No network as yet has been assigned the show, although from present indications Columbia will be the likely choice.

HERE AND THERE

Jimmy Barton's Rubes playing one-night stands in New York and New England.

Georgia Bluejackets opened last week at Catskill Mountain House, Beechview, N. Y.

Earl Carpenter opened a summer engagement at the West Bath House Casino, Jones Beach, L. I., July 2. Band gets a CBS wire.

TED LEWIS WALKS OUT

Leaves Pelham Heath—Didn't Like Money Arrangement

Ted Lewis and band, engaged for a 12-day run at the Pelham Heath Inn, Bronx, dropped out June 27 after finishing one week. Reason advanced by Lewis' lawyer, Harold Gumm, was that Ted was not satisfied with the money arrangement. Lewis started a one-night stand tour July 3. It will take him through Pennsylvania and New England for three weeks.

Before Lewis opened at Pelham Heath, Gunn insisted on Gene Gieger, owner of the Inn, placing a security guaranteeing Lewis his salary.

MPPA SUGGESTS 6 MOS. PROTECTION ON RADIO

A plan to merchandise sheet music by keeping new songs off the air for a period of six months is being considered by the Music Publishers' Protective Society. M.P.P.A. will shortly call a meeting to discuss feasibility of the plan.

M.P.P.A. contends radio is killing the music business by putting in the home gratis what the publishers ultimately hope to sell there.

After 9 Years

Los Angeles, July 6.

Suit filed in Federal Court here by J. F. McMahon, charges that the Harms, Inc., number, "Love Sends a Little Gift of Roses," copyrighted in 1922, is taken from his song, "Love Will Find Your Heart," also copyrighted in 1922 but using music copyrighted in 1908 as "In Sunny Kansas."

McMahon values his piece at over $500,000 and says it will suffer great injury unless Harms is restrained at once.

After nine years.

FEIST IN DUTCH

Leo Feist, Inc., has taken over music rights to "Drei von der Tankstelle," Ufa film. Deal is pending for Feist to take over the music of all other Ufa pictures shown in America.

It's the first time an American publisher outside of Harms has gone in for German film catalogs.

HEIDT'S BOSTON 4 WEEKS

Chicago, July 6.

Horace Heidt orchestra plays a week for RKO at the Palace, Cleveland, July 18, between two Publix dates, Minneapolis and Boston.

In Boston band will do a four-week rep at the Metropolitan.

Warner Bros. Returns DeS., B. & H. To Former Owners on Stock Basis At $350,000; Paid $3,000,000 in '29

Lawyers' Fee Biggest In Whiteman Settlement

A damage suit with two coast school teachers the complainants against Joe Venuiti and Paul Whiteman, was settled last week for $600. The claim was the result of a motor smash last summer near Los Angeles, when Mario Perry of the Whiteman band was killed and Venuiti badly injured.

Understood the fee sought by attorneys for Whiteman is more than three times the amount of the settlement.

1-Man 26-Piece Band

Minneapolis, July 6.

Albert Nelson of Buffalo, Minn., near here, has invented a "one-man jazz band" of 26 pieces. Governor Floyd B. Olson was so interested in the contraption, combining 26 different musical instruments in one and played by a single person, he journeyed from the state capital to Buffalo to attend Nelson's initial public concert.

English Disc Cut

London, July 6.

Result of the recent merger between Gramophone Company and Columbia Gramaphones will mean a bringing down of disc prices generally in England, with American firms and other manufacturers expected to follow suit.

Reduction will entail a cut of 12c. on the 75c. discs.

Stadium as Dance Hall

Chicago, July 6.

Trying something new, the big Chicago Stadium, seating 30,000, which has been gasping for attractions, is going dancehall. First name band to go in for one night is Duke Ellington, on July 13.

If Ellington and the policy comes through like a winner, then the Stadium means to make it a weekly one-night affair, with a different big band for each dance.

Final papers returning DeSylva, Brown & Henderson from Warner Bros. to the original owners were to have been signed yesterday (Monday). This ended all affiliations between Warners and the publishing house.

DeSylva was taken over by Warners in August, 1929, when WB took over the group of publishers, including Remick, Harms and Witmark. At that time it was reported Warners paid DeSylva about $3,000,000, for the firm, 90% of which was in Warner stock and 10% in cash.

It is understood the transaction yesterday was on a 100% stock basis. DeSylva, it was said, gave Warners the number of WB shares Warners had paid when it bought the firm. At that time the Warner stock represented about $3,000,000. The equal number of shares which DeSylva paid Warner for the return of its firm now represents around $350,000. Difference is explained by the drop of WB's common stock. It was around $9 yesterday, but about $80 when WB bought it.

Since the majority of stockholders in DeSylva, Bobbie Crawford, Buddy DeSylva, Lew Brown and Ray Henderson dropped most of their stock when Warners paid them, they were forced to go out and buy the $350,000 in stock for the deal.

Existing Contracts Go

All existing contracts between members of DeSylva, Brown and Henderson and Warners were to be cancelled immediately after the final papers were signed. Report that Bobbie Crawford was under a $3,000 weekly salary to Warners was described as unfounded. Crawford's contract calls for $800 weekly from Warner and 10% of DeSylva. This contract, which will be cancelled, still has three and a half years to run.

Winkler's Contract

Dannie Winkler, formerly with De Sylva and recently made executive head of Remicks with Joe Keit, its president, made inactive, will return to DeSylva, Brown & Henderson. Winkler also holds a long term contract with Warner at $500 a week, which will also be cancelled as soon as the deal goes through.

Winkler returns to DeSylva with an interest in that firm. It is said that Crawford, DeSylva, Brown and Henderson will hold equal interest in the firm, with Winkler given a minor interest.

This deal has also precipitated numerous other changes in the Warner group of publishers. Hermann Starr, who has been business manager of all the Warner publishers since they were acquired by the film company, has been transferred to Brunswick as business head. Buddy Morris, operating Witmark, has been placed in charge of Remick and Harms also, including the other smaller subsids. Morris will take entire charge of all Warner publishers.

Dreyfuss Advising

Acting in an advisory capacity to Morris after August, will be Max Dreyfuss. Latter's contract as an active exec member of the Warner publishers expires in that month and Dreyfuss does not want it renewed. Instead, he will continue in advisory capacity.

Joe Keit's negotiations with Warner to repurchase Remick are off. With Winkler shifting back to De Sylva, Keit will be placed in active charge of Remick, under Buddy Morris.

It has also been finally decided to move Remick in with Witmark. Catalogs will be separate. Plans have been completed to partition off the present Witmark offices in the Hollywood Theatre building, to give Remick and Witmark their own offices.

When Remick is finally moved into the Witmark offices some of the personnel of both companies will be dropped. It will be unnecessary after then to maintain the present large forces, it is said.

Santrey with NBC

Henry Santrey has placed his band under NBC's artist bureau for personal management.

The contract entitles both sides to walk when ready.

15 Min. Phonograph Discs for Home Radio Style, Without Adv. Plugging

Chicago, July 6.

Radio type discs for the home phonograph are on the way, and will be on the market shortly, probably by early in September. Victor company will be the first in the field with the long-playing, slow speed record, having already perfected its process; Columbia is now working on a similar scheme, and will be the second to have the new type disc, while Brunswick will trail. These are the current reports in the phonograph business which is looking hungrily at this new idea as the possible messiah.

New home disc is planned directly from the radio disc process, and will bring to the home phonograph discs playing between 10 and 15 minutes.

Understood that Victor has rearranged its entire processing system for the new disc and that new record will be somewhat flexible on the order of the composition Durium record. Disc will be cut in the old-time "hill and dale" grooving instead of the current lateral cutting. The needle will move up and down in the groove instead of zig-zagging laterally.

New machines, capable of rotating the turn-table at the necessarily slow speed are also ready for the market, but with Victor reported working on a device to be attached to present phonograph to convert them to slow-speed.

Victor is admitted ready to spring the idea with a heavy exploitation campaign, to bring back the record business. Every possible agency will be employed to arouse the public interest once more in the phonograph as entertainment.

Name for the new disc has not yet been decided upon, although it is rumored that Victor will label them "electrical transcriptions" in order to take advantage of the radio plugging these discs have already received. In fact, it is the radio broadcast disc which is the basis of the entire new note in the phonograph business.

New record will be great departure from the accepted type of phonograph discs. They will be presented as radio programs are broadcast, with an m. c., announcements and vocal side-lights. It will be a radio disc without the advertising. In this latter fact, Victor and the other companies see their great advantage, in the appeal of these discs to radio fans who have been burning over the doses of plugging before and after each broadcast.

Expected that the new phonograph disc will bring about a return of the vocals, such as comedy talk, chatter, monologues, etc. Aim is to present everything that the radio program can present; brought into the home on a regular 10 or 12-inch disc selling at the regular prices.

SCHMELING-STRIBLING
Fight
N.B.C., N. Y.

Radio report of the Schmeling-Stribling fight at Cleveland Friday (3) was an interesting description of the interesting contest, being broadcast over the NBC network. Both WEAF and WJZ were used to ensure reception in spots where one or the other station may not be easily picked up.

Graham McNamee, Floyd Gibbons and Sam Taub were at the mike. It was Gibbons' first sports event on the air. He spoke just before and after the fight and seemed somewhat excited. During the confusion of sound that followed Shmeling's technical knockout of Strib, Gibbons said that just in back of him a big blonde Prussian was broadcasting to Germany and calling: "Hello, Deutschland." The fight was also radioed to South America, both foreign broadcasts sent over short wave lengths.

McNamee gave the actual description of the 15-round match, with Taub taking the mike between rounds. It was plain the Georgia cracker was on the bicycle from the third round on, but the announcers rarely used the vernacular in the running descriptions.

McNamee has covered most of the major fights for NBC, yet he still seems not to know the blows. He never mentioned that Max or Strib landed a jab or a hook. His idea was merely a left to the face or a right to the body. Only boxing term he appeared to be familiar with was uppercut. A number of such blows were hooks, as reported from ringside by fight experts.

The radio reports were accurate in announcing after the ninth round that the match was about even up, but that the cracker was continually backing away from the oncoming German. From the 10th round on it was not so definite that Schmeling away out in front, as newspaper accounts later showed to be true.

Schmeling spoke his piece through the mike in German. Strib briefly said he was beaten fairly by a better man. The Georgian's hopes for the heavyweight title were blasted. He clinched too much as he always has, but displayed courage and his sportmanship after the fight. That won him more friends than previously among eastern fans who saw him in several third rate exhibitions. *Ibee.*

NASH PARADE
With Max Bendix
COMMERCIAL
WLS, Chicago

Kenosha's main industry, Nash automobiles, has a message of optimism and progress for the public and started promulgating the big tidings (30) from WLS, "Prairie Farmer Station," on that 50,000 watt transmitter that's a small network in itself.

Singularly little ingenuity is represented in the conception of this campaign if broadcast number one is to be typical. A military band, under the direction of Max Bendix, will find comparisons inevitable and inescapable. It's not a question of merit. Nash and Max Bendix will stand as imitators of Cremo and Arthur Pryor, who came first.

Nash is not a cheap car. It's for well-to-do families. That implies in prospective buyers at least a measure of discrimination and taste in entertainment. Even radio entertainment where notoriously poor quality manages some how to get by.

Radio program directors seem to have an undiminished affection for staging famous battles. This fondness persists despite the repeated failure of sound effects and shouting studio stooges to convey the atmosphere of such occasions. Nothing delights radio directors more than an opportunity to bring back Waterloo or Bunker Hill via a kettle drum. WLS's idea was "Custer's Last Stand."

To accomplish this supposedly dramatic effect a bunch of the boys in the studio played Indians. Indiscriminate clapping of hands and yodeling in the manner of bloodthirsty Sioux probably amused the people in the studio. It didn't listen so smartly. Nor was the phoney melodramatics of Custer and his lieutenant able to carry sincerity. It was a studio frolic, but hardly Custer's climax.

On a stage, or even in a 50-cent tent, such atrocious staging and acting would draw the raspberry. *Land.*

GLADYS BECK
Songs
Sustaining
WFBR, Baltimore

To the fervid announcer of this station Gladys Beck is the sweetheart of all Baltimore radio fans. Gladys impresses over the radio as only a mediocre vocalist with a set of pipes that could stand training. She sings present-day tunes no better and no worse than dozens of gals in dozens of local front parlors.

In this fact would appear to lie the real basis of Miss Beck's reputed popularity; in that to the folks clustered around the family loud speaker, she's just an ordinary gal with an ordinary voice, trying to get along.

PAUL WHITEMAN'S Painters
COMMERCIAL
KFI, Los Angeles

To one who has followed Paul Whiteman through his growth and evolution into large semi-symphonic ensembles and back to normalcy with the right, tight smaller band he now has, it's little wonder that Whiteman is presently at his best. The smaller personnel permits a unification of rhythmic niceties which the very size of his more ambitious personnel in the past nullified.

On behalf of the paint company which sponsors the maestro from the Chi studios of the NBC, Whiteman can still do orchestral tricks with operetta stuff like Herbert's et al., and maintain the classic features of a symphonic combination without impairing the feet appeal of his dansapation.

On this particular program Whiteman's announcer gave a nice plug to Mildred Bailey, who was absent on the Coast visiting her ailing father. Miss Bailey is sister of Al Rinker of the original Paul Whiteman's Rhythm Boys, now out here on the coast. *Abel.*

SIMONIZE FROLIC
Kemp and Bailey
COMMERCIAL
WENR, Chicago

Once in a great while NBC's Chicago studios slap together a sprightly and dexterously concocted casserole of entertainment that smacks of first class showmanship. This Simonize Frolic, recently introduced on the network, shapes as one of the aforesaid rare instances.

Everything about the affair would have been perfect if more discrimination had been used in insinuating the commercial plug. Clearly revealed is the maladroit hand of the advertising agency, or the advertiser itself. Latter, obviously was not content with the merchandizing ministrations of the announcer's few remarks. Luckily this doesn't come until close to the end and the marring effect of an otherwise corking program is not so pronounced.

Period runs 15 minutes and into this brief spasm is packed a toothsome assortment of harmony singing, comedy patter and dance music. Warbling and clowning assignment falls to the team of Ed Kamp and Arch Bailey. Their work not only shows a wealth of experience with the medium but a specialized knack for putting over a frivolous pop number as well. A smart, promising pair of ace entertainers these, whose flight would be less encumbered were the product over-plug kept out.

For a studio band, the dance combo piloted by Harry Kogan is a revelation. Boys have an infectious rhythm and heaps of melody.

CAPTAIN JOHN
Adventure Talks
COMMERCIAL
WFBR, Baltimore

Basically, this idea of a series of adventure talks is excellent, containing plenty of color and dramatic appeal. It deals primarily with famous marine wrecks and the great mysteries of the seas, such as the disappearance of ships while at sea. For the audience of boys at which this program is aimed, nothing could be sweeter.

Captain John, however, doesn't live up to the flavor of his name. His discussions are somewhat dull, and sound more like the General Report of the Board of Inquiry on these wrecks. With a better grasp of the art of story-telling, this program could be bolstered into a real attraction.

Program is being stipended by Joe Tipman, ex-featherweight champ, who is now running a gym and a local magazine called the "Townsman," a tattler rag. Air feature is making a drive to corral the youngsters as salesmen, offering 'em free boxing lessons for the successful subscription getters.

LEE SIMS-ILOMEY BAILEY
Piano and Songs
COMMERCIAL
WENR, Chicago

A couple of local NBC studio standbys who, for the past year, have given their talents frequent release, singly or as a team, over WENR. As a massager of the ivories, Sims stands on a par with any of the soloists on local outlets. He not only has standout technique but a disposition for contributing rich tonal quality to everything he does. His partner's lyrical soprano is happily adapted for radio.

Pair are currently putting on a 15-minute morning show for a root beer extract. In line with the intended housewife appeal, team's selections major in the sentimental school of music. Everything here aptly framed and delivered. No reason why it shouldn't click.

KRUGER'S EXTRA LIVELY BOYS
Songs
COMMERCIAL
WOR, New York

A familiar type of commercial with the usual songs and by-play plus effusive plugs. A male duo does the entertaining. One also does some accordion playing.

Just an ordinary program layout doing too much advertising. *Mark.*

MORTON DOWNEY
Camel Minstrel Boy
COMMERCIAL
KHJ, Los Angeles

Here's one of the best samples of some semblance to showmanship in radio. There's a concerted idea to impart an atmosphere to this nightly 15-minute period by Morton Downey, the "Camel Minstrel Boy," as he is heralded, who has Jacques Renard's orchestra in support.

There's an atmospheric "Carolina Moon"—sans silly parody paraphrases for the ad. plug—which neatly plants the Winston-Salem, N. C., locale of the Camel tobacco plantation headquarters. There's an ingratiating announcer with a soothing Dixie brogue who verbally brings home the Winston-Salem idea; there's also the inevitable ad plug, but somehow it's not so grating and brash; and there's a minimum of song title announcements.

The Downey tenor lyrics alternate with Renard's smooth instrumentation, the latter dovetailing right into its rhythmic swing at the conclusion of a vocal number or an announcement.

The Dixie brogue spieler has an ether personality all his own, so that the 15-minute periods exude a certain class and peaceful contentment. Every so often he sneaks in an interrogative "are you listenin'?" which the women must call "cute," and the concluding "all is well" is a final touch of class.

Downey's own delivery is tip-top. The whistling interludes are further bits of appeal to his vocal stuff.

Hour here is 7:30-7:45 when Downey does his stuff; 11:30 p. m. in New York, making it a good break for the commercial on both coasts. *Abel.*

"WHEN SOME OF US WERE 21"
Musicale
Sustaining
WBAL, Baltimore

This is the big station of Baltimore, operating on 50,000 watts by the local utilities company. Since its inception has been a class studio, with even its occasional dance hour classed up to soft waltzes and slow fox trots. At present the station is synchronized with NBC's WJZ for the afternoon broadcasts.

This program is typical of the class material presented through the transmitter Weekly 30 minutes of tunes of the earlier part of century, delivered by orchestra and vocals. But in keeping with the WBAL idea, tunes selected are not those which were popular, but are picked from the musical shows of the past two decades.

Each song gets a descriptive introduction, informing the listener of the history, theatre at which the show was opened, the principals and a brief idea of the story. This aim to educate the public has always been a keynote with this station. Couple of years ago, arty mothers used to stick their kids in front of the mike each evening to listen to the classical music programs, in order to give the youngsters a musical education in a painless manner. After a few sessions, the kids could recognize practically every classical tune and give a few sidelights on its composer.

Present program is not for the strictly popular radio fan consumption, but it's oke for the WBAL type of listeners. Orchestra is good and the vocal talent is substantial.

MELODIOUS MILKMEN
Male Chorus
COMMERCIAL
WRC, Washington

Under auspices of the Washington Milk Council these vocalizers toss off 15 minutes weekly of real chorus tunes. They stay far away from the popular melodies, going in for spirituals and semi-classicals.

Voices can satisfy anywhere having everything in the way of pipes. Nothing frivolous about their singing, the presentation sticking strictly to straight yodeling coated with some neat ideas on harmony. All of which sums into a session of good radio listening.

Advertising slab of the program is inanely naive since it claims not to be advertising at all, but merely an altruistic gesture on the part of the Milk Council to inform the eager public of the many wonders of milk; not forgetting, of course, cottage cheese and sour cream.

BIG YANK
Songs and Talk
COMMERCIAL
WCAO, Baltimore

Weekly radio disc trying to interest the public in the Big Yank shirt for he-men. Comprises 15 minutes of some piano specialties, a vocal rendition of hilly-billy ballads, plus a soggy announcement of contest winners. Coming in the middle of the program, the dull reading of the names and addresses of the 28 prize winners for the current week is more than the ordinary radio fan will stand for.

Disc boasts an m. c. rather than an announcer; the person being labeled, naturally, Big Yank. Program has no class at all but is purposely so, and is probably built properly to hold the attention of the Big Yank work shirt customers.

RICHARD ATWATER
Humorist
Sustaining
WMAQ, Chicago

Under the billing "Riq's Rumble Seat," this former Chicago "Evening Post" columnist, has undertaken a series of articles for the "Daily News" midweek supplement. His radio appearance (30) was possibly a first and only in line with the "News'" habit of presenting various members of its staff as spielers over WMAQ.

Atwater, like many humorists, is capable of getting caught in a mediocre idea and being unable to extricate himself has to retread a small patch of ground until the allotted space of newsprint or radio time is consumed. He undertook over the air to trace the rumble seat back to antiquity.

Only intermittently was the hint of a giggle noticeable. Hansom cabs as one form of a rumble seated vehicle, two-seated bicycles as another, or a kangaroo pouch as an inverted rumble seat. It was a demonstration of plowing a field for all its worth while inate sterility of the soil nullified the plowman's best efforts.

Atwater speaks quite well and fortunately refrains from laughing at his own stuff. That in itself mitigates the ordeal a great deal. *Land.*

WILLIAM HARD
Inside Stuff: Politics
WRC, Washington

Here, 15 minutes of excellent discourse on "What's Behind the News," makes a high class, intelligent weekly series of political inside dope. Though speaking directly from the seat of the government, Hard is remarkably free in his speech. He keeps his nose away from the grindstone, and gives the listener a broad and large viewpoint of national affairs.

Example seen in his excellent dissertation on the inside of the moratorium proposal of President Hoover. Armed with a large array of figures, data. Hard attempts to convince his audience that the proposal was not the altruistic and sacrificial move that the dailies played it up to be.

He argues that it was forced on Hoover by the capitalists who have great sums tied up in foreign enterprises. In other words, Hard states, it was an attempt to save private enterprises at the expense of governmental treasuries; and in its final analysis, the moratorium deal was not to make internationalism strong but to make capitalism work.

RICE BAKERY
Orchestra
COMMERCIAL
WRC, Washington

Rice Bakery has a factory here and in Baltimore and presents another program in the Maryland town over WCAO. Both sessions are built on the same general popular dance music plan delivering 30 minutes of pleasing entertainment during the supper hour.

Of the two bands, Jack Lederer's WCAO outfit is unquestionably the better. Local studio's ensemble is nameless and it would be a wise move on the station's part to give the group some sort of handle. Students of applied psychology could give lots of reasons why a title would be an asset.

Local program is interrupted briefly for a bit of advertising which is handled skillfully. It is a short and snappy address by Bernard Patton on the current Rice "special."

If the special happens to be some sort of French bread, Patton narrates a breezy and swift account of the origin and history of the particular dough. It's not entertainment, but it's obviously better than the ordinary type of radio plugging by a thousand longer shots. It does the necessary work better and neater, and sends the message home without the sting and disagreeable after taste of the usual radio advertising.

EUGENE MARTINET
Vocalist
WFBR, Baltimore

Supper hour baritone, serving 15 minutes of standard musical selections in an entirely pleasing manner. Songs are of the classical and semi-classical stamp, but familiar enough to make it entertaining stuff for the average listener.

Besides his abilities as a warbler, Martinet scores best over the speaker by the strong impression of sincerity in his work. Altogether a performer capable of gathering and holding a real following among the dial-twisters.

PONCE SISTERS
Harmony
Sustaining
WLS, Chicago

Girls are of considerable radio experience, but not identified with any commercial account. One sister provides piano accompaniment for the duo.

Harmony numbers of more or less conventional type and an affable interlude not hard to endure. Valuable to slip in where program arrangements, leave fissures for the studio to fill. *Land.*

SANDY and LIL
Sketches, Music
COMMERCIAL
WABC, New York

This was the first of a series by "Liberty," the mag. It will receive the CBS chain for about 26 weeks, according to report. It is said that the advertiser intends to present excerpts from current "Liberty" serials in serial form on the air. Also sketches of stories running in current issues of that mag.

Sandy and Lil are two characters running in "Liberty" practically since that weekly first published. Their home is the scene for the beginning of the action of each sketch. Those two are reproduced in character, as is a boy named Ulysses, evidently their son. Also represented on these broadcasts in the home of Sandy and Lil, are "Liberty" writers like Frederick Smith, J. P. McAvoy, and a character called Vox Pop, the voice of the people column in "Liberty" weekly. This character, Vox Pop, the advertiser intends, for some reason of his own, to keep mysterious throughout the series. His name, CBS has been warned, is not to be divulged, as the gag.

The sketches are cued into from the chatter of the above named persons. Vox Pop is cast in the belittling role, slamming either the authors or their works. After talking about the trouble Dixie Dugan has got herself into, action shifts to her for about 10 minutes. It tells of the troubles she is having by falling in love after marrying for money. Later another sketch is presented; this excerpts from a story which sounded like "Disappearance."

Smith was prevailed upon to give his list of five best films of the year. He took a little slam at Hollywood while doing it by stating that Hollywood had predicted that all five would be failures.

Entire action is swift and punchy. It's all made of human interest stuff. This broadcast for the first time in a long time included the word "hell" on a network tie-up. It was in the Dixie Dugan skit, the drunk husband coming home and shouting, "Where the hell's the light?" If too many of the radio public don't squawk about this, some of the talking periods may become a little red-blooded.

JOE KAYSER ORCHESTRA
Dance Music
Carlin's Park
WCBM, Baltimore

Having tooted for the gam tossers last season at the Navy Pier ballroom in Caponeville, Joe Kayser has labeled his outfit the Chicagoans, and is now tooting for the hoofers at the big amusement park of this town.

Kayser's orchestra belongs to the Great Mediocre, that vast number of bands that make real orchestras stand out like the Empire State building on a prairie. Every song sounds the same, with the savage and constant thump-thump of the drum interrupted occasionally by the blasting of the cornet. Cheap stuff, with no touch of originality or finesse. John Head is the solo singer, but whose operatic set of pipes clash with his pop tune assignments.

Tastelessness of the band is exemplified by the moronic theme song. It's a parody to the tune of "Hush of the Night," and warbled by a guy who keeps forgetting the words. Unfortunately, he remembered some of them, and those are classic. Get a load of these: "Dear radio friends...this ether brings music that blends...if we please you tell your friends."

HANCOCK BROTHERS
Instrumental and Songs
COMMERCIAL
WOKO, Albany

Duo present a turn which is a bit out of the ordinary. One of the boys plays banjo and the other piano, the banjoist singing pop numbers to the double accompaniment and the other lad joining in occasionally, for harmony. They appear on local commercials. Usually are heard for 15-minute periods during the early hours of the evening.

Brothers rate high among the acts presented by WOKO. Pianist is a good one, and banjoist picks the strings skillfully, doing classical as well as jazz numbers. Entertainment value probably would increase if the Hancocks played more instrumental duets and cut down on the songs by the banjoist.

VICTOR HERBERT MEMORIES
Radio Disk
COMMERCIAL
WOR, New York

Most of the disk recordings heard from the New York studios have not been away from the modern beaten path. This one is an old standard idea but was different for a disk. Orchestra was directed by Harold Sanford.

Interwoven in the playing was a story told by Sanford on the late composer. Also vocal duets and ensembles. All as a ballyhoo for a firm telling the unemployed where some immediate jobs were available. A good disk effort. *Mark.*

Summer Off Season for Radio With Many Advertisers Withdrawing During Warm Spell and Difficulties

Chicago, July 6.

Radio, like show business proper, is subject to a seasonal curtailment of activity over the summer. With the coming of hot weather and the dispersement of the public into far places for summer vacations, many of the advertisers decide that it's a good time to rest. So, like the theatres, they put up shutters and fade pending the return of normal conditions.

Another reason, and important, is that atmospheric disturbances, frequency of electric storms, notably in certain areas of the country, create broadcasting difficulties that have never been quite solved. And may never be.

Radio gets one break in summer. Three classes of advertisers, automobiles, beverages and cosmetics, value the summer more highly than the rest of the year and they protect radio from any wholesale summer fold-up, such as affects legit, and, to a lesser extent, vaudeville and picture houses.

Accounts going off the two national networks for the summer include:

NBC

Great Northern.
Webster Eisenlohr.
Atwater Kent.
Listerine.
RCA Victor.
Home Decorators.
Dr. Scholl's Footease.
Salada Tea.
Collier's.
George Washington Coffee.
McKesson and Robbins.

COLUMBIA

S. S. Strauss.
Graham-Paige.
Philco.
"Time."

In addition to these important national accounts, local stations have their full share of summer losses, possibly running the total of lost accounts into the hundreds.

As against these losses NBC has renewed for summer broadcasting with: Maytag, Affiliated Products, Pepsodent, Armour and Allied Paint. While NBC has picked up these brand new accounts, starting in July, indifferent to summer:

Montgomery Ward.
Swift.
Nash.
Packard.
Simoniz.

Columbia renewed for the summer with Dr. Strasska's Tooth Paste and International Shoe, among others, and added three new ones:

Kolynos.
Milk of Magnesia.
"Liberty."

While all advertisers admit a decreased listening interest in summer, many of them are fearful of leaving the air. They have found that while they can pull ads from the dailies without angering the public, this same public will squawk plenty about the cancellation of a favorite radio program. Advertisers fear to lose the prestige, popularity and good will they have obtained.

Avery Marks Is Gibbons' Corres. School Ghost

The radio correspondence school which Floyd Gibbons is sponsoring in Washington, D. C., is being ghosted for him by Avery C. Marks. Marks up until last December, was with NBC in an exec capacity.

It was Marks who promoted the correspondence school for broadcasting, through the National Radio Institute, a correspondence school for radio technicians.

Gibbons consented to the use of his name and holds an interest in the business.

First Phila. Commercial

July 28 The Bristoleers, dance and symphony orchestra will go on the air for CBS.

It is the first commercial program to be broadcast from a Philadelphia station, WCNU.

Lasker and Eggs

Chicago, July 6.

Albert D. Lasker, multi-millionaire boss of Lord and Thomas & Logan, has a sideline. It's eggs. He's an authority on poultry fruit.

When coming into town from his north side estate he brings the hen shells in his limosine. These he sells to favored employes for 35c. a dozen.

Guaranteed strictly fresh.

BIRD'S-EYE VIEW OF RADIO BIZ

Chicago, July 6.

Flock of radio men, from the manufacturers to the smallest dealers, are shifting from the loud speaker business to the electrical refrigeration field. Boys who were and are being pushed out of the radio part by the present chaotic conditions, are now working on cheap ice-box ideas, with most figuring on getting the machines out for slightly under $100 retail.

Statisticians have charted the growth and decline of businesses, from their start as an invention and novelty to the final point of saturation. These statisticians have figured that the first 10% of a new commodity represents a period of a dubious public, high prices and mechanical changes. From 10% to 50% is the boom period, with the public panicked over the fad, and with all the chiselers flocking into the field on short coin, gyp ideas and fake articles. From 50% to 60% is the period of chaos, resulting in readjustment and tightening by which the gyps are squeezed out and only the reliable firms make good.

Last 40% of the public comes in afterwards, slowly, and buys the article in an established era. When the saturation point is reached, the article becomes a staple, like tables, pencils, suits or watches.

These statistical charts show that the radio business has just passed the 50% saturation point; and they also disclose that the electrical refrigeration field has reached just 45% in point of saturation.

NBC PAID GARDEN CORP. 5 G'S FOR FIGHT WIRE

NBC paid the Madison Square Garden Corporation $5,000 for the right to broadcast the Schmeling-Stribling fight from Cleveland, Friday night (3).

Two announcers were used because Joe Jacobs, Schmeling's manager, wouldn't consent to Graham McNamee, NBC's star announcer, to handle the fight broadcast alone.

Schmeling wanted Sam Taub, WMCA announcer and sports writer. They finally compromised with McNamee handling the actual fight announcements and Taub giving a resumee of the action in between rounds.

It was charged by Jacobs that McNamee didn't do right by his boy at the Sharkey fight.

Edna Wallace Hopper Hops NBC for Columbia

Chicago, July 6.

Edna Wallace Hopper ether ballyhoo is switching networks, with the cosmetic outfit signed for a twice weekly broadcast over Columbia, starting the end of July. NBC contract, expiring July 15, will not be renewed.

Columbia show will have a girl doing Miss Hopper's line of chatter and a bill of entertainers. Cosmetic company using the Hopper moniker figures on getting at least 50 stations on the new hookup.

Miss Hopper, who has been doing four shows weekly on NBC since November, leaves for France latter part of this month.

TEETH AND TOOTSIES

CBS In Chi Grabs $1,250,000

Chicago, July 6.

Columbia is going bullish on shoes and toothpaste for the summer. Network's western office here came through the past week with over $1,250,000 in contracts, covering both station time and talent costs, obtained from four shoe accounts and three toothpaste manufacturers.

Close to a million of this amount will be derived from the four International Shoe Company subsidiaries, Vitality, Red Goose, Star Brand and Peters Shoe, signed for renewed 26-week runs over the chain. Individual hookups for each brand will range between 20 to 45 stations, with the four shows scheduled to start around the middle of August.

Biggest outlay of coin for talent will come from Vitality, with that figuring on tieing up 26 more stage and screen names for the second of its "Personalities" series.

On the dentrifice ballyhoo list chalked up under the above tally are Kolynos, Dr. Strasska, and Phillips Milk of Magnesia. First opens this week for a three-timely weekly 15-minute dramatic show, intended for kid appeal and labelled "Salty Sam's Treasure Chest." Hookup for this one is limited to middle west stations.

Phillips Toothpaste starts September 1 for a thrice weekly musical program over CBS' basic network of 20 stations, with the ticket calling for 26 weeks.

Dr. Strasska contract is a renewal for six 15-minute shows a week, featuring Charlie Hamp.

Non-Union Musicians In NBC Band; Program Is Barred by Petrillo

Chicago, July 6.

With L. J. Fitzgerald hardly four weeks on the job as the new boss of the roost, local division of NBC Artists' Service finds itself tangled up with the trial board of the Chicago Federation of Musicians. Latter, through an intricate process of legalistic reasoning, has singled out Bob Sanders, the bureau's band leader, to take the rap for a union peccadillo committed while handling an assignment for the network.

Jam with the union was brought about by Sanders' placing of two musicians who were not members of Local No. 10 with Harold Stokes' band at the White City Ballroom. Stokes himself is in bad standing with the union for failure to pay dues the past six months.

Although the ballroom is linked up with the network on the broadcasting angle and the band was booked directly from the Artists' Service's offices, the union figured that NBC, being a corporation, could not be held liable for the violation of rules.

Should Know Better

On the other hand, an individual could be held to brook for the deed, and since Sanders is both an individual and a member of the union, the federation's officers decided to hold him responsible. Attitude taken that Sanders functioned on the job as a contractor, and that as a member of the union he should have known the rules and taken the precaution of investigating the two bandsmen's status as well as that of Stokes.

Sanders showed up at union headquarters to accept service of the charges with Fitzgerald at his side. Pair were told the trial would be held three weeks hence. If found guilty Sanders faces a fine of from $100 to $500.

Union instructed NBC that pending trial of the charges the Stokes band could not be broadcast over the network or any station operated by the chain.

PRESS AGENT'S SUIT

Estelle H. Karn, former p. a. for Lew Conrad, NBC tenor, is suing her ex-boss in Municipal Court, New York, for $489, claimed due as the balance of unpaid salary and expenses.

A previous proceeding by Conrad against Miss Karn was dismissed. He sought to recover a batch of fan mail and a press booking which he alleged Miss Karn was withholding.

Advertisers Consider Sales Results Radio's B. O.—Listeners Secondary; Merchandising Methods in Plenty

Smart Alibi

Los Angeles, July 6.

Coast accounts off the air for summer haven't the east's alibi of hot weather static.

They claim summer broadcasting is n. g. commercially because people never remember names they hear on their vacations.

Coast's Biggest Air News Flops; Staff's Revenge

Los Angeles, July 6.

Glen Wilkinson and Ken Taylor, desk staff of Radio News Service, decided to quit when paychecks were skipped a second week and put their resignation on the air with the regular news broadcast.

No more advertisers in sight and Ivan Johnson, promoter of the venture that once had seven reporters gathering news for broadcast over KMPC, is ready to fold.

In its few months of operation the listener buildup for the news stunt was good, but the flop was in rustling biz to maintain it. Wilkinson and Taylor are working on a similar program with new backing.

Lawyers Warn NBC of King's Contract with Karzas' 2 Ballrooms

Chicago, July 6.

Warning to the National Broadcasting Company to keep hands off the Wayne King orchestra has been made by the law firm of Jacobson, Merrick, Nierman & Silbert, of Chicago, on behalf of Andrew Karzas, operator of the Trianon and Aragon ballrooms. This legal move is without precedent in band circles.

Letters were sent to Niles Trammell, Chicago vice-president, L. F. Fitzgerald, Ed Scheuing and M. H. Aylesworth of NBC, and the same warning went to Lucius M. Boomer, president of the new Waldorf Astoria Hotel, New York.

The letter read in part:

"We have been advised by our client, Andrew Karzas, that you have been attempting to obtain the services of Wayne King an induce him to leave the employ of our client. We are giving you notice of the existence of our client's contract and his rights thereunder so that no question may exist concerning your knowledge thereof, and are further notifying you that our client will enforce his rights under said contract and will take appropriate steps to protect himself against any attempted or consummated violation thereof by you or Wayne King."

King is under contract to Karzas with several years to run. NBC sought to book the band for the new Waldorf Astoria, New York. Scheuing opened negotiations with King on a Chicago visit some weeks ago. Trammell continued the negotiations where Scheuing left off.

Effective

Action of Karzas' attorneys, Jacobson, Merrick, Nierman & Silbert, has resulted in the elimination finally and permanently of King as a candidate for that job.

"We will take appropriate steps to protect our client from any attempted or consummated violation of this contract by National Broadcasting Co. or Wayne King," said the warning letter.

COAST'S VAUDE SERIAL

Los Angeles, July 6.

New sustaining duo starting Sunday (5) on KECA is "LaVerne and Valentine," in struggles of a vaude team.

Author is Stuart Buchanan.

Merchandising of radio programs is the biggest problem confronting advertisers. Number of listeners a commercial program attracts doesn't mean anything if the listeners can't be converted into buyers. The dealers' returns is the radio advertisers' box-office.

It is from this box-office that they judge the value of radio advertising, and whether or not it is worth continuing. Number of listeners ranks second to the dealers reports, being simply good will for the advertiser.

Radio advertisers have entered into the merchandising of their programs to such an extent that they are now spending on an average of 20% of their total radio time and talent appropriations, to merchandise the programs. Some, like Coca-Cola, spend dollar for dollar on radio merchandising.

NBC Survey

A survey recently completed by NBC for three months up to June shows that NBC advertisers are using 24 different methods of merchandising the entertainment. Majority use newspaper tie-ins, or regular display ads in which some space is devoted to mention of the radio programs. Others use special letters of acknowledgement. Replying to each letter separately and including most times the address of the nearest dealer in the plugged product. Third largest number use newspaper spotlights, or radio advertisements in the form of theatrical amusement ads. Window display is another method of merchandising approved by many commercials. A number of advertisers use preliminary announcements. These are announcements regarding forthcoming programs, which the advertiser send to all dealers. Salesmen's portfolios are special portfolios containing printed matter concerning the advertiser's radio programs, which are shown to dealers to impress them with the fact that it is worth while getting behind that advertiser's commodity because of the ozone budget.

Various means of merchandising radio commercials and the number of advertisers using each, according to NBC's survey, are:

Merchandising Method	No. of Advertisers
Newspaper Tie-ins	74
Letters of Acnowledgement	66
Booklets	55
Magazine Tie-ins	53
Newspaper Spotlights	52
Novelties	51
Window Displays	48
Envelope Stuffers	34
Dealer Broadsides	32
Counter Displays	28
Preliminary Announcements	23
Salesmen's Portfolios	22
Tradepaper Tie-ins	21
House Organs	18
Samples	18
Direct Mail For Dealers	16
Poster Stamps	15
Artist Photographs	14
Special Letter Heads	10
Sheet Music	10
Weekly Bulletin	10
Outdoor Advertising	5
Special Envelopes	3
Car Cards	3

Listerine Will Extend Time When Jones Is Off

Bobby Jones winds up his 26 weeks contract with Listerine on NBC July 8. The mouthwash has a 52 weeks' contract with NBC, but following the last Jones broadcast, commercial will shift to different time. The commercial has been on NBC once weekly only. Commencing July 15 it starts a series of six weekly programs, 15 minutes each, for 26 weeks.

New talent for the next series of broadcasts by Listerine hasn't been set yet. Reported though that most likely Olman and Arden, piano duo, and Men About Town, local trio, will be the combination used.

These acts gave an audition for Listerine last week.

Disc Reviews

By BOB LANDRY

Vincent Lopez

(Brunswick 6084). Here, rather late, is a couple of recommendable rumbas. Even in the areas where the Cuban paripharase on Little Egypt's technique has not yet penetrated the pep, zip, and aliveness of "Mama Inez" and "Muchacha," as rendered by the Lopezians cannot fail to find responsive chords, be the listener ever so dyspeptic.

Ted Weems

(Victor 22644). This Chicago group whose home lot is the Trianan Ballroom measures "Jig-Time" and "Egyptian Ella" for a nice couplet. Neither tune is inherently so much although Ella has gotten itself scratched into plenty of wax. However, the Weems ideas manage to plaster some artificial roses on the works, with the result it seems to be reasonably endurable. A lad oddly nicknamed "Country" Washburn is the soloist with the Weems bunch.

Progressive and modern with bright notions on novelty and showmanship, Weems in person and over the radio has a musical organization that must be reckoned in any list of the first two dozen or so. It's this knack for a unique treatment that lends Weems gramaphone value.

Don Azpiazu

(Victor 22657). Here's the guy that started it all. Possibly that statement will be questioned or even hotly refuted. There were gourds and fancy Latin musical gee-gaws in America before Don Azpiazu, but the rumba, perfect agency for those hollow shells of ossified fruit, was the first introduced, or at least first made known in a big way to Broadway by Azpiazu at the Palace a couple of springs ago.

Azpiazu and "The Peanut Vendor" started rumbas, the first authentic craze since the Charleston. Such crazes have generally earned divi-

(Continued on page 62)

Benny Meroff at Dell's

Chicago, July 6.

Benny Meroff steps into the Dells with a dance band July 20, following Ben Bernie, current.

Meroff will play six weeks at the Dells in what is considered a great break, stepping out of a five-year picture house job into one of the prize dance spots in the country.

John Balaban gave Meroff release from the last four weeks of his long contract with Balaban & Katz.

Meroff booking means Ted Lewis with not play the Dells this summer.

"HAPPY" IS RIGHT!

For everybody's happy when they hear "HAPPY" FELTON AND HIS ORCHESTRA playing at the St. George Hotel, Brooklyn, and broadcasting via the Columbia network. Especially when they play these happy hits:

"When the Moon Comes Over the Mountain"
"I'm Thru with Love"
"Hikin' Down the Highway"
"At Your Command"

ROBBINS MUSIC CORPORATION 799 SEVENTH AVE. NEW YORK

MILLER-LYLES FOR CBS

Team Once Charged Amos 'n' Andy With Material Lifting

Miller and Lyles have been placed under a two-year contract by CBS' Aritsts Bureau. Colored comedy team will start a series of bi-weekly broadcasts for the network July 22, with Nat Brusiloff's orchestra. They will be on during the evening.

Miller and Lyles is the act that accused Amos 'n' Andy of copying its type of work. Radio circles are now speculating as to whether or not the two acts, Amos 'n' Andy and Miller and Lyles, will conflict when the latter duo begins on the air.

CBS says Miller and Lyles' material will not resemble Amos 'n' Andy's.

"Setups" Federal Men Charge Against Road Houses Out in Cincy

Cincinnati, July 6.

Acting on charges of common nuisances preferred by Federal prohibition agents, injunction suits for the closing of Castle Farm and Fuller's Gardens, largest night clubs in Greater Cincinnati, have been filed by the U. S. District Attorney. Hearing is set for tomorrow (7).

The Government alleges that the defendants permitted liquor to be possessed on the premises and, by reason of the sale of "set-ups," aided patrons in violating the Volstead act.

A half dozen dry sleuths kept watch on the two suburban cafes from April 18 to June 24. In affidavits they testify to having seen whisky in the hands of patrons; highballs being mixed openly in the presence of waiters and other guests, and the proprietors mingling with patrons at tables and partaking of refreshments.

Castle Farm, managed by A. J. "Toots" Marshall, was padlocked four years ago on a similar action and permitted to reopen after six months of idleness.

Fuller's Gardens, formerly known as Swiss Gardens, is leased and operated by Earl Fuller, pioneer jazz orchestra leader. Several years ago Fuller returned to his home here. He has since conducted a band at a nearby Kentucky roadhouse and supervised a local radio station.

Henry Busse's orchestra has had a steady run of late at Castle Farm.

Roof Meller Out

Minature melodrama tried on the Alamac hotel roof as a cafe attraction in conjunction with other entertainments has been shelved.

The mellers were given twice nightly and lasted about six weeks. It was a no-cover charge stunt. Draw was okay at dinner but weak at midnight.

Best Sellers

According to "Variety's" survey, six best sellers for June were:

"Moonlight Saving Time" (Feist).
"Waltz You Saved For Me" (Feist).
"Dream a Little Dream of Me" (Davis, C. & E.).
"Wabash Moon" (Berlin).
"Now You're In My Arms" Remick).
"I Wanna Sing About You" (Berlin).

Cincy "Post" Experiments With Local Air Station

Cincinnati, July 6.

The Cincinnati "Post" has taken over operation of WFBE, lowest powered of this city's four stations. A 100-watter, after sundown, WFBE is termed a coffee pot station, having substituted canned music for talent and its commercial accounts being limited to spot announcements for local merchants. It has been in the red from the start, made several years since. It has changed hands frequently.

Earl Fuller, veteran orchestra leader, is said to be the owner of the equipment. It is understood that the license is in the name of the Schott Brothers, one of whom, George, is a principal owner and manager of Coney Island, leading local amusement park. The studio is in the Parkview Hotel. It is reported to have offered free rental in exchange for announcement of its name as the location.

Under the new arrangement, according to information, the "Post" has an option for purchase of equipment and station rights after a reasonable period for experimenting.

"Post" is an afternoon newspaper and belongs to the Scripps-Howard chain. In league with the "Times-Star," also an afternoon sheet, and the "Enquirer," morning and Sunday paper, "Post" eliminated all names of air entertainers and advertisers in listings of daily radio calendars. This policy was put into effect a couple of months ago and has been adopted by newspapers in other cities throughout the country.

At the time it was reported in "Variety" that the part of the "Post" in co-operating with the two other local dailies in cutting out names of radio entertainers and advertisers was done in a lukewarm manner.

Skeleton Calendars

The "Post" took over WFBE last week, but is still running skeletonized radio calendars and adhering to the change of policy which cut out all news mention of entertainers and advertisers. The sheet, however, is giving WFBE lead position each day in its radio calendar. The other local stations are WLW, 50,000-watter, and WSAI, 200-watter, both owned by the Crosley Radio Corp., and WKRC, recently taken over by the Gruen Watch Co. Across the Ohio River from Cincy is station WCKY, in Covington, Ky., owned by L. B. Wilson, who also has a small string of theatres.

Bob Segal has been made temporary manager of WFBE by the "Post." He has done editorial work, never previously connected with the operation of a radio station.

There is a story current that the "Post" already has made application for a greater wave length for WFBE. Another rumor is that it is the aim of the Scripps-Howard management to operate stations in most of the 24 cities, where its papers are located, following the control of WFBE for a time sufficient to determine how to and how not to operate an etherizer.

The general feeling in local newspaper and radio circles is that the "Post" will shortly resume its former style of printing radio news and programs, and that the "Times-Star" and "Enquirer" will follow suit.

MORAN AT V. G.

Eddie Moran of "Crazy Quilt" goes on as m. c. at the Village Grove Nut Club, New York, July 9.

Inside Stuff—Music

Hearst's Pittsburgh Station

News last week that W. R. Hearst was dickering for WCAE, Pittsburgh, at a price of $900,000, brought Pitt reports that Hearst has owned the station for some time. Due to a publishers' agreement there, however, that no newspapers may be affiliated with a radio station, it is said that Hearst cannot announce the purchase until Jan. 1, at which time the present agreement expires.

Some time ago the Gimbel department store, owners of the station and in whose building the plant is located, sold WCAE to a corporation of local interests. It is now said that the corporation was merely acting for the newspaper publisher. Hearst's Pitt paper is the "Sun-Telegraph," afternoon.

A couple of years ago WCAE was just managing to get along. Jesse Kaufman, a Pitt newspaperman, was appointed manager, and in his first year at the head of the station is reported to have shown a net profit of $80,000. Present plans are to move the station to larger quarters, all of which seem to bear out further the report that it is already under Hearst control.

Claims for 35c. Song

Inside music circles give as proof of the contention that the price of sheet music doesn't bear much weight on the sales, the manner in which Harm's "Two Hearts in Waltz Time" sold.

This number, foreign, is being wholesaled by Harms at 25c., almost 9c. more than the rest of the trade is selling for. This calls for an average retail price of 35c. and 40c. against the 25c. the other numbers are being retailed.

Harms claims that despite this added price, it has sold more copies of the song than any other tune on the market during the recent months with the exception of "Moonlight Saving Time," a 16½c. wholesale seller. Harms asserts its song rates second to "Moonlight" in the number of copies sold, despite its much larger price.

Cash But No Contract

RKO songwriting contest, conducted over a period of a year, was concluded last week. Contest was used by every RKO house in the country and was titled Jazz Heaven Song Contest. Winners were promised, beside the cash prize of $100, a contract to write songs for RKO pictures and to place the winning song of the contest in a Radio film.

Victors were Irving Fields, Joe Singer and Eddie Clarke. Boys were mailed a check for $100 but were neither offered the RKO songwriting contract or the use of the winning tune in a picture.

Letter they received from RKO read in part: "The change in the Motion Picture Industry has practically eliminated the production of musical pictures, making it impossible for us to present your song in any picture at the present time."

Few Answer Cut-in Questionnaire

But 10% of the publishers who received cut-in forms to fill out from the American Society, had returned them by last week. The cut-in forms were mailed about a month ago.

No reason given for the reluctance of the majority of publishers to reply to the questionnaire. Under the rules of the society, the publishers are required to reply.

CBC After McCormack

CBS is negotiating to place John McCormack under a one-year contract.

Reported that the contract will guarantee McCormack at least three broadcasts over CBS during the year, and 30 concert dates. Singer will be guaranteed a high salary for each radio and concert date.

Hammer Out of WMCA

Mike Hammer is out as artist bureau head of WMCA, New York. The indie station will continue its booking office under another head, not yet appointed.

Formerly a vaudeville and club booker, Hammer went with WMCA last fall. He is returning to his former line.

Aylesworth's Vacation

M. H. Aylesworth, president of NBC, will vacation the entire month of August.

He will spend it at Lake Placid.

ETHER ROMANCE

Northampton, Mass., July 6.

A radio romance that began three years ago in the studios of WLEX, Lexington, resulted in the marriage here of Janet Hoch and Gerald Harrison.

The bride, a former program director of WLEX, first met Harrison at that station where he was in charge of broadcasting, when she came there to serve as accompanist in a song program. Harrison now is sports announcer of WAAB, Boston, and publicity director of the Yankee Network.

N. H.'S SECOND

Manchester, N. H., July 6.

Rines hotel is given permit to erect a new 1,000-watt broadcasting station.

This will be New Hampshire's second air outlet, the other being WKAV, 100 watts, at Laconia.

Suicide Calls Herself Coward in Note Left

Chicago, July 6.

Clementine McHugh, 26, nite club entertainer here, after a two-week lay-off, committed suicide last week. She was found dead in her hotel room, with a pillow saturated with chloroform laying on her face.

She left a note telling the police not to try to find anyone who knew her, adding that she was a coward.

Records at the local police station show that a woman of the same name vainly tried to kill herself on March 16 last by throwing herself in front of a truck.

Augmenting on Coast

Hollywood, July 6.

An experimental plan to supplement on the coast the RKO hour of the Air in the east is being worked out by Don Eddy, Radio's coast publicity director.

Plan calls for taking a half hour's time weekly over a local station.

CERTIFIED AUDITIONS — ARTS — COACHING — MICROPHONE TECHNIQUE

Are You Another RUDY VALLEE JESSICA DRAGONETTE or a MORTON DOWNEY

Find out, by having an AUDITION CERTIFYING your talent qualifications and rating, plus preparatory coaching. Audition report made available to radio stations and artist bureaus.
Special Summer Thrift Rate, $3.00

Enroll now for SPECIAL COURSES IN MICROPHONE TECHNIQUE. INDIVIDUAL COACHING by prominent radio directors. Special Summer Thrift Rates. Day or Evening Appointments.

Broadcasting Arts Institute
220 West 42nd Street, N. Y. C.
Phone Wisconsin 7-2788. Studios Entire 24th Fl.

LEADING ORCHESTRAS DIRECTORY

DUKE ELLINGTON
July 4, Palace, Cleveland, Ohio
En Route to Chicago
Management of
MILLS DANCE ORCHESTRAS
Mills Building, 46th St. and Broadway
New York, N. Y.

EVERETT HOAGLAND
And His Orchestra
GEORGE OLSEN CLUB
CULVER CITY, CALIF.
Management, M. C. A.

PAUL WHITEMAN
INDEFINITELY
Edgewater Beach Club
Chicago
Personal Rep.: JAS. F. GILLESPIE

ABE LYMAN
and HIS ORCHESTRA
HOLLYWOOD GARDENS
Brunswick Records

TED LEWIS
Exclusive Columbia Recording Artist
WM. MORRIS AGENCY
Personal Representative
H. HAROLD GUMM
1540 Broadway, New York

GEORGE OLSEN
AND HIS MUSIC
ON TOUR
New England States

HERBIE KAY AND HIS ORCHESTRA
TUNE IN ON THE Yeastfoamers Program
1:30 TO 2 P. M. C.S.T.
N.B.C. BLUE NETWORK
Featured in Chicago at Trianon-Aragon Ballrooms
Management
MUSIC CORPORATION OF AMERICA

NEW OUTDOOR HABITS

PUBLIC SPENDING BUT CAREFULLY

Circuses, Carnivals, Baseball, Horse Racing, Parks, All Have Same Story—Summer Mobs Want Outdoor Diversion, Pay General Admission Gladly, but Sidestep "Extras"—Sideshows Suffer, Also Program Sales, Pop, Red Hots, Wheels and Rides

SHUN MIDWAYS

Chicago, July 6.

All evidence confirms one thing: the American public is eager to patronize outdoor attractions of any and all types if, and providing, they get genuine value for their money. Whether because of the depression or because their now wise to the gaffs and gimicks they're shopping smartly. So much so that the boys who operate the take'em games are getting the raspberry from the very folks they have formerly considered umpchays and fair game.

Illinois Central carried 15 to 30% more persons to the race track outside Chicago this year than last. But, strangely, the boys showed a tendency to be out for the sunshine and spectacle first and to consider betting only incidentally. This habit of spending carefully once inside the gates is felt by the baseball parks, circuses, carnivals, and other outdoor enterprises.

All three of Chicago horse tracks are surprised at the astonishing changes at the betting machines, where the decline is due to the increase in bets at the $2 and $5 windows at the expense of the $20, and more expensive wickets. At Arlington Park this symptom has become so pronounced that the number of $2 windows has been doubled to take care of the bettors who formerly put up bigger coin.

Popular Bleachers

This same saving instinct is being noticed in all other outdoor fields. Baseball parks are holding up remarkably well in attendance, but the crowds are squeezing into the cheaper seats and shunning the boxes. And once inside, they keep their minds on the game, and pass up the score sheet sellers and the pop and hot-dog barkers. Sale of peanuts has dropped astoundingly, with the dimes being hoarded.

Same goes for the circuses, which are doing well enough at the main tent, but which are feeling the tightness at the concessions and sideshows. Amusement parks are having no trouble in drawing good crowds, but the shill games are finding difficulty in separating the crowds from their loose change. The visitors are content to watch and applaud the free acts, but they're not so willing to ride and buy. While they may ride once instead of twice or three times as formerly, and buy one ice-cone instead of a couple, they are showing their present economy move by neglecting the wheels and stands. When they put up a dime nowadays they want solid returns, and won't take a flyer on the take-a-chance machines.

Fairs Feel Pulse

This latter observation is the big blow to the carnivals this year, where they are drawing 'em in for a free show, but can't sell 'em anything on the midway. Even the fairs are noticing this, with fewer carnivals booked for the fair grounds this year than any year previous. They realize that the crowd will come in to see the show and watch the contests, but won't go for the frivolities that cost extra.

One phase of the outdoors show business that has frankly suffered brutally in slashes of attendance is the legitimate field, represented by the dramatic and musical tent shows. Of all the tent shows in the Chicago jurisdiction of Equity, every one has reported business either bad, poor or awful. This same result has been experienced by shows of similar type, the magic shows and, the one in particular, a radio tent-show. Thurston's magic show folded within two weeks, and the WLS Showboat, now under canvas in the midwest, is sinking daily, and ready to call it quits.

Reason offered by all of these dramatic shows is their similarity to the picture house entertainment, where they can get the same type of performance at shorter coin. In the circus, fair, amusement park, race track, baseball, and such lines, which are distinctly associated in the public mind with the summertime, attendance remains generally better than hoped for, but with totals in cash receipts uniformly under past performances.

Police Fund Circus After $80,000 Gate

Chicago, July 6.

Unable to get circus acts which are tied up with the fair season, the Police Fund show in St. Louis has been moved from September to the third week in October. Circus plays the Coliseum there Oct. 19-Nov. 1.

Sidney Belmont continues to book the show, having taken the job in 1924. Circus this year will run to about 80 acts and 50 clowns. The Police Fund anticipates a gate between $80,000 and $100,000 on the two weeks.

Carnival Man Fined $50 for Running Game

Clarion, Ia., July 6.

Peter Andrews, concessionaire with the Alladin carnival here last week paid a fine of $50 and costs in police court for operating a gambling device.

A carny patron after he had seen others gypped tried to beat the game and squawked when the wheel operator took his roll.

CIRCUSES

Al G. Barnes

July 7, Boulder, Colo.; 8, Longmont; 9, Greeley; 10-11, Denver; 13, La Junta, Colo.; 14, Garden City, Kans.; 15, Dodge City; 16, Liberal; 17, Pratt; 18, Hutchinson, Kans.

Downie Bros.

July 7, Harwich, Mass.; 8, Wareham; 9, New Bedford; 10, Newport, R. I.; 11, E. Providence.

Gentry Bros.

July 7, Rogers City, Mich.; 8, Alpena.

Hagenbeck-Wallace

July 7, New Castle, Pa.; 8, Alliance, O.; 9, Barberton; 10, Ashland; 11, Lima; 12, Kenton; 13, Cleveland.

Miller Bros. 101 Ranch

July 7-8, Buffalo, N. Y.; 9, Niagara Falls; 10, Rochester; 11, Auburn.

Ringling-Barnum

July 6-7, Montreal, Can.; 8, Plattsburg, N. Y.; 9, Glens Falls; 10, Schenectady; 11, Gloversville.

Sells-Floto

July 7, Marion, O.; 8, Anderson, Ind.; 9, Muncie; 10, Fort Wayne; 11, Watseka, Ill.; 12, Peoria; 13, Burlington, Ia.; 14, Rock Island, Ill.; 15, Iowa City, Ia.; 16, Waterloo; 17, Des Moines; 18, Atlantic; 19, Omaha, Neb.

CARNIVALS

(For current week (July 6-11) when not otherwise indicated).

American Expo.: Pittsburgh.
Bernardi: Erie, Pa.
Brown & Ingalls: Potsdam, N. Y.
Capitol: Hallock, Minn., 6-8.
Coe Bros.: Hazard, Ky.; Mt. Sterling, 13-18.
Drew: Bucksport, Me.
Francis: Fessenden, N. D.
Gloth: Niles, O.
Greenburg: Denver, Colo.
Gruberg: Philadelphia.
Isler: Columbus, Neb.
Lang: St. Louis, Mo.; Palmyra, 13-18.
Leggette: Independence, Kan.
Monarch: Riverhead, L. I., N. Y.
Pacific States: Great Falls, Mont.
Pearson: Dement, Ill.
Rogers & Powell: West Point, Miss.
Royal Gray: Round Rock, Tex.
Rubin & Cherry: Cleveland, O., 11-18.
South Dakota: Hot Springs, S. D.
Spencer: Huntington, Pa.
Steffens: Sacramento, Cal.
Towes: Goodland, Kan.
West Bros.: Shenandoah, Ia.
Wolf: Ft. Madison, Ia.
World of Fun: Solway, N. Y.; Geneva, 13-18.

Chautauquas Cold in Ky. As Small Towns Balk At Paying Guarantees

Lexington, Ky., July 6.

Central Kentuckians, who in prosperous times considered the Chautauqua an educational and cultural institution and put up money to guarantee against losses, are looking on the Chautauqua as "show business" now that the depression has hit the Bluegrass region.

"Let the Chautauqua pay its own way as the other shows do." That is the attitude in many Kentucky towns today with agents in difficulty getting guarantees.

Winchester, Versailles and Berea, old Chautauqua stand-bys, have refused to guarantee return engagements. At Paris the guarantors were called on to fork over more than $900 when the season ticket sale flopped. It is doubtful if Paris will see a program next season.

Lexington is an exception. A tie-up with the University of Kentucky summer school makes the engagement certain. In the smaller towns, however, it appears that the Chautauqua is making a farewell tour. Many still want the entertainment, but they balk at the guarantee.

DEAL WILLHIGHT DIES FROM HORSE'S HOOFS

Rochelle, Ill., July 6.

Deal Willhight, 28-year old rodeo performer, fatally injured two weeks ago when he fell under the hoofs of a plunging horse at a performance here, died July 1 in Lincoln hospital.

His skull was crushed and he regained consciousness at only brief intervals. His bride, whom he had married a week previously, was at his bedside when the end came.

101 Cancels Syracuse

Syracuse, July 6.

Cancellation of the 101 Ranch Wild West date here Monday (13) was announced today.

Rerouting is thought responsible.

CONVICTED MAN FREED

Galveston, July 6.

W. W. Dickson, Lake Longer park man at Mount Pleasant, Texas, drew a two-year suspended sentence on conviction of murder of Sam Black, concession operator, who was killed June 21, 1930. Killing occurred during an argument over at $8 debt. Dickson pleaded self defense.

BEAR FIGHT BRINGS $25 FINE

Westfield, Mass., July 6.

James B. Burton, York, S. C., circus manager, was fined $25 in District Court here on a charge of cruelty to animals, the result of a fight between two bears confined in the same cage.

An S. P. C. A. agent caused the arrest of Burton.

MICHIGAN'S 94 FAIRS

Lansing, July 6.

The Michigan department of agriculture announces that 94 organizations are planning to hold outdoor expositions this year. This is an increase of seven over last year.

Park Safe Robbed of $1,200

Mendon, Mass., July 6.

The safe in the box office of Nipmuck Park was robbed of $1,200.

Two Non-Fiction Houses

Couple of new publishing houses, but none handling fiction. Concord Press, former by L. Rosner, and Avantine Press, organized by Anthony Salmon and E. Wickham Sweetland, will get out everything from biography to technical books, but no fiction.

Many of the new houses going in for limited editions in fancy get-up, preferring to sell a few copies of a book at a fancy price, than many copies at small and often cut prices. Not for Macy's book counter.

Obituary

WILLIAM CRAFT

William James Craft, 44, picture director, died June 30 at the Hollywood (Calif.) hospital as a result of injuries received June 7 when his car ran over a cliff into a canyon near Santa Monica. Car caught fire.

Born in Toronto, Mr. Craft came to Hollywood 16 years ago, after playing juvenile roles on the stage. In Hollywood he first worked as a cameraman and during the World War served as an official photographer.

When he returned he became a director, associated with Universal for many years. Prior to the accident, he finished "Honeymoon Lane" starring Eddie Dowling for Sono-Art.

He is survived by his mother, Mrs. Annie K. Lindow of Hollywood and two sisters.

Craft was a member of the Masqers. Cremation was at the Hollywood cemetery.

EDWIN W. DUNN

Edwin (Eddie) Wallace Dunn, 73, for 27 years general press representative for George M. Cohan and for Cohan & Harris prior to the split between the partners, died June 29 in the Hotel Astor of heart trouble.

There had been no better known Broadway press agent than Eddie Dunn, and he not only handled the publicity for all Cohan shows in New York, but always went on the road when George M. traveled personally. He was very close to Cohan personally and represented him in many other ways, and it was often remarked along Broadway that Eddie Dunn was just like a member of the Cohan family. And when George's mother lived and George had to travel away on a business matter, it was Dunn who looked after her care.

Eddie Dunn had been in pretty good health almost up to the time of his death, which made his sudden demise all the greater a shock to the theatrical fraternity.

Interment in Kensico cemetery.

In Memory of Our Dear Friends
EDWIN D. MINER
THOMAS W. MINER
GEORGE H. MINER
MR. and MRS. BARNEY GERARD

EMMA THURSBY

Emma Thursby, 86, soprano contemporaneous with Patti and Juch, died at her home in Gramercy Park, New York City, July 4. She had been ill only four days.

Of well-to-do family, Mme. Thursby was able to suit her own inclinations and never entered grand opera, preferring the concert stage. For years her tours were among the important musical events of the season. For a time before her concert career she was soloist in the choir of Henry Ward Beecher's Plymouth Church, Brooklyn. A pupil of Lamperti, she gave the greater credit for her voice development to Mme. Erminia Rudersdorf, mother of Richard Mansfield.

Mina Crolius Gleason

Mina Crolius Gleason, 73, actress, and mother of James Gleason, died June 27 in Beverly Hills, Calif., of a heart attack. Mrs. Gleason had been ill four years, suffering from a broken hip while coming to California to join her son.

Born in Boston, Mass., she appeared with her four brothers and sisters at the old Castle Square theatre in stock as a child. After her marriage to William Lawrence Gleason, she appeared on the road with him in productions of Charles Frohman and also in stock in Oakland, Calif.

Mrs. Gleason is survived by a grandson, Russell Gleason, in addition to her son and daughter-in-law, Lucille Webster Gleason. Interment in Hollywood Cemetery.

COLEMAN GOETZ

Coleman Goetz, 36, American song writer, died Tuesday night (30) at his mother's home in Buffalo, N. Y. He was a brother of Ray Goetz, the producer.

Coleman was a prolific songwriter and numbered among his hits, "Back Home in Tennessee," which he wrote with Walter Donaldson. Other numbers were "Sandman's Lullaby," "Kalua Lou," "Asia Minor" and "Good Ship Whipporwill." In all he is credited with totaling over 100 popular songs.

Mr. Goetz also wrote several themes in collaboration with Irving Berlin.

TOTS KOBAN

Tots Koban, Japanese artist, died June 30, in the N.V.A. sanitarium, Saranac Lake, N. Y., where he had been ill of tuberculosis for seven months.

He had been with circuses and vaude acts. For years he was with the Sparks circus. When taken ill he was with a Japanese turn in vaude.

His foster mother survives. Interment in Saranac Lake cemetery.

BOBBY WILSON

Bobby Wilson, 36, dancer, died in his Brooklyn home June 26 after a long illness.

Mr. Wilson had been in legit shows, also appeared in vaude.

His mother, two sisters and a brother survive. Interment in Lutheran cemetery, Brooklyn.

HENRY WATERMAN

Henry Waterman, 71, whose last engagement was in George M. Cohan's "Gambling," died in Lenox Hill hospital, New York, July 1. Interment in the Actors' Fund plot at Kensico beside his wife, Isabelle Vernon.

Richard Smith, 66, died in Philadelphia, July 4, after a brief illness. He was buried July 6 in Mount Peace Cemetery, Philadelphia.

Mr. Schmidt was for 25 years conductor of the Fairmount Park Band and has been a resident of Philadelphia for 40 years.

He is survived by a widow and one son, Milton.

Daniel Crough, for 30 years stage manager in Syracuse theatres, died last week in Crouse-Irving hospital following an illness of several months. His last post was at the Dewitt theatre.

A widow, five sons and two daughters are the more immediate survivors. A sixth son was killed in an auto accident three years ago.

George Boudin, 44, died from burns received when the gasoline tank of his popcorn stand exploded at Biddeford, Me. He formerly was connected with Biddeford theatres.

Mark M. Dee, 73, former husband of Blanche Walsh and for three years manager of John L. Sullivan, died in Seattle, July 1.

Dora Dean Curry, 20, member of the Albertina Rasch ballet, who appeared in "Three Musketeers" and "Simple Simon," died July 1 of pneumonia.

Robert Buchman, 58, father of Sidney Buchman, Paramount writer, died in New York July 4 of blood poisoning.

Tabs Taking Chances

Acquittal in New York last week of Harry Stein and his alleged accomplice, who were charged with the murder of Vivian Gordon, may prove embarrassing for New York's tabloids. They handled the trial sensationally, taking it for granted the men would be convicted. At least one printed Stein's picture with the caption "Murderer."

Stein is still held on a larceny charge.

The jury did not believe the police in their case against the men. The court in charging the jury pointed out the defendantes must get the benefit of the doubt.

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

Englewood

Only a half-filled house to see the nine-act show last Tuesday night (30).

Rose Kress Trio, two women and man in a just fair skating turn, gave regulation performance with nothing novel to give the act any stand-out value. Ralph and Virginia Lee were sunk with their ideas about comedy. Ralph Lee has some flabby jokes and the girl was of no assistance in a vocal duet.

Viola Roth comes on with a vaude rarity, a Protean turn. Audience went for the ruth draperism, though Miss Roth got started slowly. Turn delivers a naive sort of story, with plenty of melodramatics and no characterization. Rose Sisters strictly amateurish with a song and dance routine. The Jacksonians, five men and a woman, flopped with their weak notions of hoke clowning but scored at the close with straight Arabian tumbling.

Jimmy Hadreas sings, talks and dances. Here's a nifty hoofer who's working against a terrific handicap with his chatter. Peterson's Barn Gang traveled up from Bloomington for the showing. They were ready to go on at one o'clock, but took three minutes to get on the stage when their time came. There are eight in this act, but they had to quit after they had presented six of the gang. Powers and Dawson followed with a hokey noisy turn. Closing were the seven Avalons, fast tight rope turn. Some excellent wire bits.

"Lady Refuses" (Radio) feature.

Al Blasko, formerly with Essaness, now manager of the loop Castle for the Beck enterprises.

Elinor Randolph is now organizing an indie Chautauqua on her own, to open at Lakeside, O., July 27.

Mysterious Smith is readying a magic show for a tour of midwest theatre spots in August.

Ethel Bennett stock presenting "Broken Dishes" and "For All of Us," opened last week at Wayne, Neb., for the Redpath Western Chautauquas.

Harry Gordon leaves the Redpath Chautauqua system as general agent July 18.

Paul Cohen has been appointed promotional sales manager at Columbia Phonograph here, under A. J. Heath, district manager.

LETTERS

When Sending for Mail to VARIETY Address Mail Clerk.

POSTCARDS, ADVERTISING or CIRCULAR LETTERS WILL NOT BE ADVERTISED

LETTERS ADVERTISED IN ONE ISSUE ONLY

Fraley Will	Jansen Fredy
Hanley B	Lafayette G
Hanly William	Lord Pauline
Harris E L	
Harrison John J	May Bobby
	Steffens Wm Tr'vis
I D G	
Inza Rohealla (Judge)	Williamson F K
	Wood George H

CHICAGO OFFICE

Carroll & Gorman	Robertson L E
Mandel Family	Thompson Wm
Pattison Mrs	

When in Chicago Visit These Hits

PLAYHOUSE Mats. Wed.-Sat.
GEORGE E. WINTZ Presents
Jefferson DeAngelis in "APRON STRINGS"

RKO STATE LAKE
"SWEEPSTAKES"
with EDDIE QUILLAN
JAS. GLEASON
MARION NIXON
LEW CODY

Landos Wins

(Continued from page 48)

then subsided unable to breathe. Both men appeared to be all in at the finish. It was a hot night. Both took bows like an actor.

Head to head the men worked for an edge. Often Londos would so irritate Steele by butting or rubbing his tough wiskers on Ray's forehead, that the latter socked Jim with uppercuts—present day wrestling permits almost everything. Steele presumably hit with his hand open, but it might have been shut a little, and when Londos acted like he was grogged the crowd roared. At one point both men had a scissors head-lock on each other, unusual.

Londos has had the championship for an entire year. Every time the mob figured it should switch to another fellow he has won. There was plenty of throwing, Jim tossing Steele by grabbing him with a head lock and slamming him down. But Ray did the same thing and it looked like a toss-up. Steele's spinning stunt on the mat when Londos nearly had two toe-holds, towards the finals, was something entirely new and spectacular. It is probable that effort took enough out of the contender to open him up for the winning grab. It was well worth while and the bouts before and after the main event also gave the customers plenty to watch.

Disc Reviews

(Continued from page 60)

dends for music publishers and dance hall impresarios. Unfortunately, the rumba is pretty intricate for gents in stiff cowhide boots. It's a dance that calls for abandon. And that's what they haven't got in Peoria and Keokuk.

But meanwhile for the friends, supporters and castaneters of the rumba, "The Voodoo" and "African Lament," as here ump-cho-chaed by Azpiazu, is hot stuff.

Louis Armstrong

(Okeh 41497). This colored trumpeter now, or recently, touring the country as deluxe attraction for cabarets, is a national institution and a prolific worker in wax. His releases are possibly as numerous and as frequent as any other individual now recording.

His broken-down tenor and his wild unmusical but awesome wind-jamming is just a little more sawdusty and raucous than any other contemporary. And so he has achieved a peculiar fame. College kids dote on him and jellybeans throw away their ukeleles after they hear that trumpet. And his records sell.

Of course, they're all alike. Therein, no doubt, they please. Melody is kicked, bruised and otherwise maltreated in all Armstrong discs. "I Surrender, Dear" and "Walking My Baby Back Home" are beaten into insensibility. But that makes good Armstrong.

Leo Reisman

(Victor 22668). By their orchestrations they shall be known. Meaning the chosen people of popular music. While "Out of Nowhere" and "Yours Is My Heart Alone" do not constitute one of the better Reisman recordings they are at least sufficiently typical to serve as a listening test. Reisman weaves something in and out of his numbers. His quality and his uniqueness are illusive. But recognized. By advertising agencies, radio fans and diners. And musicians.

Maurine Marechal

(Columbia (2446). Those frail, half-inaudible, and to most ears message-less, compositions for the violin or 'cello continue to be made. And that implies a continued sale. "Piece En Forme de Habanera," by Ravel, composer of the "Bolero" of fabulous success, is over before it's well begun, and "Apres Un Reve," as sawed out on the Marechal 'cello, leaves only the technicians for its appreciative audience.

HOTEL LORRAINE
CHICAGO
$1.00 ROOM WITHOUT BATH
$1.50 ROOM WITH SHOWER BATH
$2.00 ROOM WITH TUB BATH
$14.00 PER WEEK WITH TUB BATH (DOUBLE)

Radio's Grifters

(Continued from page 1)

knee-deep in show business because of radio, it seems inevitable and inescapable that radio will have to give up in the end.

"Or else" in the case of Radio is a public reaction founded on disgust. Deadening similiarity, rehashing, widespread imitation, stale programs, already are having their results. New talent and new ideas, or at least better and smarter variations of the old ideas are needed. To attract what radio must have it will have to spend money. Up to now radio has been willing to pay opera stars and a handful of big names, while the rank and file of radio entertainers remained woefully underpaid, according to theatrical standards. Established radio performers with fan followings as told in thousands of letters monthly have been getting as little as $75 a week. Show business hears such stories, amazed and amused. Radio seems alone and unique among public amusements in that professional success seems frequently not to carry financial reward.

Dramatic actors with as many as five accounts a week still can't make a fair living. Each of the accounts pays them a mere pittance and the total of all five is not equivalent to a regular theatrical stipend.

Too Much Fees

Too much of the money now appropriated by advertisers for talent is deducted by the stations and networks for "commissions" and overhead fees. Probably no one will object to the Artist Bureau and its 10% or 15% assessment. Show business is resigned to that. Where the rub comes in on radio talent is the spending of $40 for talent when the advertiser is billed for $75. Neither advertisers nor, until very recently, advertising agencies had any real idea of salaries. Hence radio stations have quietly been practicing an old Spanish custom known as taking care of the home boys.

It's still going merrily forward. No effort has been made to stop it. But the advertising agencies, not dumb, have gotten around this habit by more and more taking from the studio the whole problem of staging, producing and casting, and doing it themselves.

It is not a desire to collect talent commissions so much as a suspicious distrust of the axe-grinding studios that has prompted the advertisers to establish their own production departments.

Studios and networks have been concerned in the past with one thing: getting accounts. All honor, all profits, were accruing to the salesman. Showmen were unknown, unvalued and regarded as persons who could thank the salesman who made their jobs possible.

Talent Last

Hence talent was actually the last thing considered. First the sale, then the hook-up and the question of traffic management; thirdly, the advertising copy and, fourth, last and incidental, the show, the actor and the entertainment.

In the beginning, and still today, radio could and can get all the cheap talent it wants. Regiments of sopranos, tenors and elocutionists are glad to pick up $10 or $20 or less. Radio's prime source of talent up to now has been non-theatrical. Graduates of choir lofts, chautauquas and the family parlor. People who wanted glory and didn't wrangle about cash. But all they can do is sing or speak their little pieces.

Most of the skit actors are dramatic stock players, accustomed to work for small money anyhow. But the versatile entertainers, the idea men, have not been attracted save here and there. They will come in, in the end, and they will ask for and get money.

Radio's Attitude

Radio will be forced by necessity to accept this changed condition, whether next season or the season after. Radio would like to go on as it is now, divorced from and indifferent to show business, a world within itself. But it will not be allowed either to drift or to grift.

Advertising agencies are the pilots and they'll apply the spurs to action and change. And that spending $40 and charging $75 will stop. They'll spend $75 and the talent will get $75, less $7.50 commission.

Radio likes to feel offended or supercilious and condescending when show business presumes to criticize the bad quality of air programs. Who and what is show business, they demand? Unfortunately, Radio is not just an advertising media as it pretends to think. Its success as advertising depends and will increasingly depend on its success as entertainment. That's where show business comes in. Neither the judgment nor the experience of show business can be brushed aside.

And show business knows a racket when it sees one, whether the perpetrators are wrapped in dignity or dressed in loud vests.

Brockton's 2-6-Week

Brockton, Mass., July 6.

Two shows a week are being presented by the stock company at Mayflower Grove. Merrill Matheny is manager and leading man.

Others are Robert Cleveland, Betty Davis, Lillian Merchal, Walter Ayers and Mabel Frost.

The European Runaround

(Continued from page 55)

live copy. They have started production on "Michael and Mary," an A. A. Milne film, for Gainsborough.

That over, after a holiday, they blow for Hollywood where Miss Best squares the Metro run-out and Marshall goes to the Par lot for a picture.

Playing up to her original Lonely Gag, any queries as to why Miss Best left Hollywood meet the answer, "My husband will tell you. Ask my husband."

Comique in Red

At least two of the four theatres in Paris which are carried on the hip by the Government are on the rocks.

Ricou, who co-directs the "Opera Comique," has walked, and in walking burned the Government for giving with one hand and taking plenty with the other.

At one time the Opera Comique got 1,800,000 francs from the State and then was chiseled for a total of 24.2% taxes, which when worked out in francs exceeded the subsidy by 200,000 francs. A swell subsidy. For the Government.

Comique's budget runs around 13 million francs a year, with over nine millions for salaries, of which only $50,000 go to the choruses, which explains why these are always tres lousy.

Comedie Francaise, while needing dough as badly as the Opera Comique, has a different status in that it pays bellhop salaries to stars who use the prestige of the Comedie to get them real money elsewhere in pictures or legit.

Honegger's Music Liked

Chief of hot weather hits in Paris which continue are "Les Adventures du Roi Pausele," which has an Arthur Honegger score.

This has moved Honegger's backers into trying out "Amphion," a new one by him, at the Paris Opera.

Just One For Troupers

"Le Sexe Faible" keeps clicking in Paris, in its 75th week—longest run of all shows abroad at present.

Several English-speaking shows are out to catch the handful of culture chumps who grow weary after one act of French dirt dialog, which they miss completely, and pine for some American or English chatter.

Of 40 odd houses, only eight are closed, which doesn't mean that biz is great. It merely indicates how few can afford to take a vacation.

La Grande Semaine may be just that for some folks, but for everybody in the show biz this year it is just the last week in June.

Maria, Mizzi Or May?

That Maria Martin, whose tanned back has been allowing the sun of Juan les Pins to play on it, is supposed to be a Czecho-Slovakian named Mizzi Muller, beaut prize-winner, hanging around the Riviera a couple of years.

Chaplin, however, introduces her as May Reeves, which would make her English, but she talks with a foreign accent. Rex Ingram ran around with her for a while.

Chatterers have Chaplin taking her to Karlsbad and marrying her soon, which would be great stuff for the sobbers at the cure resorts, but as unlikely as anything this side of Reno.

No Like

London's Surprised Readers getting sore at headliners who play news from the American tab angle.

One old tippler jailed for the 129th time for being drunk was billed as "The Whoopee Queen."

Letter-writers asking editors to be spared further American vulgarisms.

Escape

Roger Kahn is washing up nite club life for keeps, to hear him tell it in an orange and black dressing gown at the Savoy Hotel.

His 18 instruments lay untouched those days, though he swears that with them he cleaned up more than $2,000 a week, net, on an original capital of the same sum from his father.

He denies $3,000,000 was settled on him by his father to blow the jazz racket for refinement. Not a dime, he insists, except for this holiday with Hannah Williams, his wife.

Nite-clubbers get to be a nuisance. That was the real reason for his quitting. Every intro led to a desire to be contacted with the elder Kahn.

Roger figured that the only escape from pests of that sort was to take up flying.

She Goes to War

"Lovers' Meeting," which is a "Journey's End" from the femme angle, looks like a mild clicker at Prince of Wales, legit house on the auction block recently.

Piece deals with ambulance driving gals who spent their days in service and their nights with officers.

Plot revolves around one driver who has a love affair with one such officer. Naturally he turns out to be the husband of a woman driver in the same corps.

Sexiest spot is in Y. M. C. A. hut with dames undressing and talking about their love affairs while bombs are drowning out gasps of the suburbans in the audience.

Goshal in Texas

Galveston, July 6.

Kumar Goshal, a native of Calcutta, India, and former technical adviser with Paramount, is here putting on some off-season plays at the Little Theatre.

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HOLLYWOOD

and Los Angeles

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Phone Hollywood 6141

Full accounting of business on the roller rink and pleasure park at Lincoln park for the last 10 years is demanded from A. W. Rutherford and Arthur S. Rolph by the Lincoln Pleasure Park Corp. Latter claims a 15% proviso on high grosses has never been exercised because the take was always claimed merely nominal, whereas it is alleged the corporation learned on April 1, 1930, that grosses had been big during the entire term.

Auto driven by E. Mason Hopper, film director, struck the rear end of one driven by Sumner Getchell, actor, in Hollywood. Walker F. Boltz, riding in Hopper's car, was slightly injured.

Eddie Quillan was out of "Eddie Cuts In" at RKO-Pathe for four days with ptomaine poisoning.

Bette Davis, Universal player, returned to the studio for scenes in "Waterloo Bridge" that had been delayed for 10 days while she was in bed with appendicitis.

Eight-month-old daughter of Robert Montgomery is improving after a critical illness at parents' home.

Five casualties resulted from the first day's shooting on "Battling With Buffalo Bill" on the Universal back lot. Bill Paton, Joe Mills and Fred Haynes suffered broken bones from tangles with horses; Edward Anton was dented by a spear and burned by blank cartridges, and William Rambeau received severe cuts on hands and legs. All happened in a cavalry-Indian battle.

DeWolf Hopper project of giving the city's Greek theatre in Hollywood its legit baptism with "Mikado" and "Pinafore," originally for June 29, is now back to July 27. The light opuses now at the Tivoli, Frisco.

Three of the KTM Ranch Boys filed labor claims against the radio outfit for $131.

Hollywood Juvenile Circus is playing its afterpiece in the labor bureau tomorrow (7), when 19 salary claimants face Al Leichter and Culver Stanton, promoters. Payroll was short $945, with two animal trainers, Herman Ziegler and R. E. Homer, and two trick riders, E. J. and Richard Guelick, calling for two-thirds of it.

California Outdoor Life Exposition, which socked the public four bits a head to be handed literature about camping equipment and mountain resorts, failed to pay off its six-femme orchestra, two ticket collectors, the janitor and the p.a., according to a wad of claims taken to the labor bureau. Fred M. Renfro, Roy F. B. Shaver and others connected with the Wilshire boulevard tent affair will be confronted with the $472 worth of claims on July 11.

Under the nose of half a dozen Coast legit promoters who tried vainly to wrangle tent sites near Reno, Dick Wilbur and Sydney Goldtree have obtained one in the heart of the divorce resort city and are moving the Green Street Players from San Francisco intact. Troupe opens up July 12 with "Easy for Zee Zee" at dollar top.

Damage actions filed here include one of $15,414 against H. L. Gumbiner for a fall in the Los Angeles theatre suffered by Emma Kenney. Another has the Venice Giant Dipper being sued for $50,308 by the parents of Margaret Gilchrist, 10. Parents claim she was shaken up and hurt on the coaster.

Lillian Beigerman slipped on the Rainbow Gardens dance floor and broke her leg. Management is settling for $200, but disclaiming responsibility.

Fox-West Coast has taken over the leases held by Goldberg & Schaak on the Jewel and Crystal theatres, small naborhooders in L. A. Goldberg & Schaak had subleased from F-WC.

WESTERN COSTUME CO.
THEATRICAL COSTUMERS
HOLLYWOOD CALIF.

"THE COMEDIAN"
is published by James Madison, at 465 South Detroit St., Los Angeles, and contains new laughs of all kinds, for vaudeville artists, masters of ceremony, radio 'comiques,' etc. No. 7 now ready; price $1. First 7 issues for $4.50, or will send any 3 for $2.50. Also material written to order.

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226 W. 72d St.
New York City
The Sunshine Shoppe

VARIETY BILLS

(Continued from page 42)

CABARET BILLS

NEW YORK CITY

Beaux Arts
Madeline Randall
Hazel Crosby
Julius Klein
Wilma Cox
Grace Mitchell
Salvatori Orch
Central P'rk Casino
Jean Barry
Dave Fitzgibbons
Leo Reisman Orch
Club Calais
Jack White
Lillian Barnes
Jackie Maye
Frances Fay
Bernie M'xwell's Or
Connie's Inn
Ada Ward
Joyce Robinson
Louise Cook
Earl Tucker
Dotty Rhodes
Sonny Boy Dudley
Bessie Dudley
Meers & Meers
Willie Jackson
4 Bon Bon Boys
Cotton Club
Cora La Redd
Mild'd Washington
Sherman Robinson
Leitha Hill
Berry Bros
Alma Smith
Eddie Rector
Cotton Club Trio
Clarence Robinson
Swan & Lee
Marko Brown
Henri Wessels
4 Step Bros
Bobby Sawyer
Bunny Payne
Norman Attwood
Anise Bayer
Cab Calloway Orch
El Patio
Norma Terris
Ramon & Rosita
Emil Coleman Orch
Hollywod Gardens
N T G Rev
Abe Lyman Orch
Oakland's Terrace
Joe Wallace
Myrna Waverly
Molly O'Dougherty
Helen Davis
Lola Bertram
The Grenadiers
Will Oakland
Lou Spring Orch
Nut Club
Eddie Moran
Nutsy Fagan
The Hartman's
Red Davis
Jerry Bergen
Badger & Mueseler
Eton Boys
Dave Abrams Orch
Paramount Grill
Jack Osterman
Lois & Jean Sterner
Johnny Condey
Bud & Sis Roberts
Fields & Smith
Doris Merly
Dave Lawrence
Betty Bayne
Racing Hounds
Freedman Orch
Salon Royal
Elizabeth Welsh
Kid Sneeze
Harvey White
Opal Cooper
Baby Face
International Orch
Village Barn
Luther & Nell
Riley & Comfort
Warren & Davis
Un Josh Medders
Ritz Quartet
Allan Daly
Winegar Orch

CHICAGO

College Inn
Val Vestoff
Mitchell Bros
B Meeker Orch
Colosimos
Henrique & Peggy
Jarvis & Jadi
Jimmy Meo Orch
Dells
La Toava & Beau'l
Muriel Parker
Vivian Janis
Gypsie Rhaumaje
Ben Bernie Orch
Embassy
Earl Rickard
Zita & Anis
Rich's Lomas, King
Madelon M'cKenzie
Harry Weinstein
Sol Wagner Orch
Golden Pumpkin
Al Reynolds
Ethel Peyer
Al & Aline
Sally Osman
Austin Mack Orch
Lincoln Tavern
Diane & DeMar
Nellie Nelson
Lucia Garcia
Biltmore 3
Earl Burtnett Orch
Miralago
Romo Vincent
Lischeron & Adams
Ercelle Sis
Al Handler Orch
Vanity Fair
Dorothy Keith
Benny Strong
Sunny Ray
Leo Wolf Orch

Track Showman

(Continued from page 48)

not in this manner, and that is why Twenty Grand is such a popular horse. Last year Gallant Fox was an equally good horse, but he was what we call a loafer. As soon as he passed a horse and had the race won he slowed down and refused to go on for any smash finish."

Not all horses will come up from behind. Turfmen call that "heart." Horsemen also feel that almost everything in Twenty Grand's career was conducive to publicity and to attractive attention. His name was given because of the price paid for him. Turf followers not overwhelmed by public fervor, are waiting to see his future performances.

"If Twenty Grand wins in Chicago, we can more readily begin to give him more credit for all the admiration he has aroused," stated the Jockey Club exec.

Incidentally, according to the Jockey Club, although all the tracks have been losing money this year, purses have not been reduced nor the wages of employees lowered.

Laemmle Biog's 2nd

"Life and Adventures of Carl Laemmle," the John Drinkwater biography (Putnam), goes into a second edition shortly.

Very unusual for a work of this sort.

Inaccurate Biographies

(Continued from page 48)

to scram. They cry so much it takes another couple of months to shake 'em. It's playing havoc with my high-school home work."

"How do you play havoc?" asked Darryl.

"Did you ever play backgammon?" asked Montgomery.

"Yes," said Darryl.

"Well," smiled Montgomery.

Darryl laughed politely, indicating that neither was paying any attention to the conversation. Then he placed a fatherly hand on Montgomery's nose.

"My boy," he said, "there is only one place for a man of your temperament, and that's in show business. Here, I'll dash off a little note to Zieggy and have him put you in the next 'Folies'."

"Thanks, Darryl," said Montgomery. "I'll never forget this." He took the note and placed a $1 bill in Darryl's outstretched palm.

"Thank you, suh," beamed Darryl. "Did you like youah dinner, suh?"

"Fair," replied Montgomery. He snapped his fingers and disappeared in a puff of smoke, while Darryl's honest old face knotted in amazement.

$25 Top

Next day Montgomery appeared at a small legit producer's office and extended the note for Ziegfeld. "I have here," he said, "a note for Zieggy. Before I take it to him I'm giving you a chance to grab me up for half the salary I have fixed for myself."

"And how much is that?" asked the producer.

"Twenty-five dollars," said Montgomery with an air of finality.

Intrigued, the producer placed Montgomery in "Fifth Avenue Darlings." The kid clicked and was soon dragging down $20 a week. Then he went into a succession of Broadway shows, including "Dawn," "Mask in the Face," "One of the Family" and "Possession." It was in the last-named that a picture executive saw the youth and brought him to Hollywood.

Montgomery caught on so well in pictures that he achieved stardom in short order and acquired a double who signed himself Robert Montgomery on bad checks and police blotters. This is good for at least one publicity item a week, explaining that Robert Montgomery of Metro is not the Robert Montgomery who beat Mary Gulch, colored, into insensibility and spent her salary from the laundry on gin. It also makes things swell for the real Montgomery.

Recently Montgomery thought of the note Darryl had given him for Ziegfeld, and opened it.

"Dear Mr. Ziegfeld," it read: "If you'll take this kid on as office boy it will square that 500-word collect telegram you sent me announcing your marriage."

Going Places

(Continued from page 49)

with picture audiences. Both have possibilities fairly successfully hidden. Both must learn makeup. One, Sue Conroy, is conventionally pretty, the other, Tamara Geva, is an interesting. In this picture the women seem just a necessary evil. Little bother has gone into the conception of their parts. They're a couple of girls, and that's all.

Despite any assistance from the script, Miss Conroy gets across on her own as a genuine kind of a girl. Clothes are put on her and she wears them. She doesn't help them any with individual chic of her own. Her best costume is the lace dinner dress made with a spiral peplum and a loose band across the decolletage. Miss Geva has a superb figure, a lovely voice, a charming accent, a sense of humor and intelligence. But she has a lot to combat. Her face in this film photographs too sharply. Her make-up is harsh. Too much blacking on her lower lids, not enough soft shading on the upper. Coiffure not flattering, nor are her hats. Dresses, on the other hand, borrow interest from her personal style and become individually smart.

Production convincingly luxurious and in good taste.

Musical Comedy Sans Music

Nobody'd be particular enough to demand acting in "Broad Minded," the Joe E. Brown collection of gags at the Strand, which is stretched on musical comedy framework without music. Musical comedies thrive on personalities and good looking gals. "Broad Minded" has them, a type for every taste. Marjorie White, the little cuddley sort; Ona Munson, with sex appeal, neither beautiful nor smart, yet with that something that's far more important; Thelma Todd, more sex appeal, more obvious, for she's statuesque in her curves, luscious in her frankly achieved blondeness; Margaret Livingston, the handsome and artificial menace who belongs in musical comedies from the best families and Grayce Hampton, the harsh female relative who tries to keep the leading lady from the leading man. All doing their musical comedy stuff, dressed in musical comedy garments, high heel slippers and their shirtwaists for golf, riding breeches, polo shirts and jodphurs for motoring, ribbons and laces for everything else, throo through the picture decorative interludes consumed with true musical comedy emotions. Backgrounds are musical comedy, too.

Salvation in Barroom Days

No dull existence for a Salvation Army lassie as "Salvation Nell" presents it. In 1912 a lady Salvation soldier could march right into a saloon, collect her due from the bar flies and walk out with cheers and no raspberry accompaniment. She could see the seamy side of life right up close and was regarded as a "good fellow."

Charlotte Walker as Maggie, the soul saver, has a beautiful time. She can speak with dramatic tones. She's saying spiritual things and everyone knows they shouldn't be said lightly. "Salvation Nell" obeys all meller tradition right down to the acting of its cast.

The good girl is a fragile little thing, pale, pensive, a bit of a nag and a wet blanket, but unquestionably a good girl. Little daisies on her hat, dresses made of dotted Swiss, a crocheted shawl around her slender shoulders, of such accoutrements was the 1912 nice girl made, and Helen Chandler has them all. Even after her baby came she looks as if she believed the stork brought it. She mops and scrubs the barroom and the floor doesn't seem to get any cleaner. Her boss, the saloonkeeper, is a bug on cleanliness. And there she kneels scrubbing while all around her the action of the picture goes on.

Sally O'Neill plays a girl who, once a waitress, goes to the dogs. Plump, as befits the period, in a minaret dress, she evokes sweet memories of the days when coquetry was a matter of bangs and spit curls. She's restrained and convincing. The other women in the cast rather fancy the theatrical in their delivery, but not Miss O'Neill. She adds to the supply of realism that makes "Salvation Nell" serious fun.

Uncommon Chatter

(Continued from page 49)

tation of Texas Guinan, and Gladys Glad steals precious laurels for pulchritude and poise.

Nothing New

Frances White makes no concessions to changing style of entertainment. She offers State audiences a brand of old-fashioned singing, simple, unaffected and easy to take. She wields a large feather fan to punctuate rhythms in the manner of a decade ago and retains "Mississippi." Her gowns are good, if not striking.

Two girls with Howard and Laurie assist in well-known blackouts and "A Porcelain Romance" brings to life the quaint, paniered shepherdesses of bric-a-brac land.

Edna May Oliver Is a Busy Maggie

If pictures insist upon presenting newly rich matrons who react to stimuli as forcibly as Maggie of the Comic Strips, may they all be played by Edna May Oliver.

Miss Oliver has the hilarious gift of expert and eloquent mugging, plus the rigid carriage and dignity that smack of straight-laced New England. One scornful sniff is all she needs to convey a world of contempt and incurably injured dignity. In "Newly Rich," she wastes no time. From the moment she enters through a kitchen door, busily rolling down her sleeves, the audience knows she means business—good comedy business.

Louise Fazenda is cast as such an insufferable snob that the audience laughs at her only when Miss Oliver turns some monstrous coup at her expense. The climbing mother of a nasty little child picture actor, she flaunts her lorgnettes, diamond bracelets and overdone costumes.

Miss Oliver's little blessing is Mitzi Green, perfectly cast as a picture actress whom the script presents with pleasant moments of sympathy.

Poor little Jackie Searl has been presented with another of his snarling parts which he is permitted to overplay.

"Sinners" Just Missing

If M-G-M hadn't been so wary of censorship it might have made a good, gripping film of "Laughing Sinners," adaptation of the stage's "Torch Song." The original possessed solid, hokum drama which took no half-steps in indicating the close inter-relation of religion and sex. But the picture industry doesn't dare be forthright for fear of offending the delicate sensibilities of women's committees. It minces matters, tries to imply what it won't risk saying, and thereby presents Joan Crawford with a devitalized role, shaded in half tones.

Miss Crawford has never turned in a better performance than that of the small-town cabaret singer who seeks refuge in the emotional outlet of Salvation Army work. She brings more to the part than it offers her through timorous development. Her excellent work holds down the giggles which must inevitably greet a hey-hey type actress who effects the sombre uniform and soul-saving phrases of a dramatic religious organization.

Miss Crawford's wardrobe is expressive of a provincial show girl whose clothes, cheap though they may be, are worn with chic. They're simple, ten-ninety-eightish frocks, fitted carefully but lacking the smart touches that would be incongrous. Not many feminent stars would be willing to sacrifice style to accuracy, nor would they appear in an old-fashioned squirrel coat trimmed with worn fox just because it is the sort of thing this particular heroine would possess.

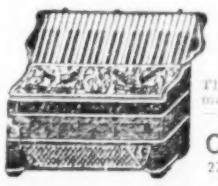
Marjorie Rambeau screens with the faded beauty that make-up helps her achieve, as a wise, friendly daughter of the night clubs. Clark Gable is still a potent wielder of feminine sympathy, even though it's a bit of a shock to find your favorite gangster bearing the cross of the Salvationists.

Sneering Ladies

In "The Black Camel" Dorothy Revier, Sally Eilers and, particularly Violet Dunn, all sneer beautifully and do routine parts with studied proficiency.

Marjorie White, a little ill-at-ease out of musical comedy, seems plumper than usual and continues to overact cuteness and a pouting lower lip.

Of the gowns, Miss Eiler's are most fetching, being attractive sports frocks, simple dinner gown of white lace that screens well against dark backgrounds and a flashy beach robe patterned with Navajo designs.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